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Monday night an audience small in numbers gathered at the Standard to witness the first performance in this city of Bartley Campbell's *Matrimony—alias Perils*.

The following explanatory note by Mr. Campbell appeared upon the programme:

The author would respectfully call attention to the fact that *Matrimony* is based upon one of his earlier works, which met with a larger measure of success in Chicago and San Francisco some years since, and which, he felt, was worth retouching. In it Mr. Campbell has endeavored pleasantly to paint a few of the phrases which gave color to American watering-place life. Without any disposition to be didactic, he hopes that the play will be found to contain a very wholesome lesson to those who go down to the sea in summer.

It was quite unnecessary to call any attention to the fact that the play was based upon one of his earlier works, inasmuch as the most inexperienced theatre goer could not fail to see before the first act was finished that *Matrimony* was based upon something crude, unsatisfactory and altogether stupid. We do not question Mr. Campbell's disposition "to be didactic," but the only lesson this extraordinary illustration of Summer life at the seashore could possibly inculcate would be to religiously refrain from "going down to the sea in summer."

The first act passes on the beach in front of a cottage at Long Branch. The only notable part of this is the capital scene-painting of Mazzanovich, of Wallack's, and an admirable sunset and moon rising effect. A number of silly young women introduce themselves in a very silly manner, make a series of silly remarks, and exeunt in a decidedly silly way. Some of them are not seen during the balance of the play, for which relief the audience giveth up much thanks. Laura Vannote feels tired and does not care to walk with her husband Ralph. The letter badgers and torments her in a heartless manner, and still she will not go. Ralph goes off. The p. c. society villain, M. La Tour, thereupon trips in, offers Laura his arm, and she leaves the stage for a promenade in the wings. Ralph re-enters, discovers his wife with the p. c. society villain, and gets mad. His friend, Dick Seabright, a journalist (who has a fortune hanging over his horizon—not unlike Allyn Cromarty in *An American Girl*) consoles him, and counsels r-r-revenge—in other words instructs him to flirt with another girl (who to save expense and complications doesn't appear on the stage at all). In the succeeding three acts he proceeds to follow out this very original plan after the most approved stage fashion. Matters are, of course, finally adjusted, and the curtain falls on a regular old-fashioned reconciliation. This is the substance of the story of Mr. Campbell's play, which he considered worth while "re-touching." There is some underplot of an alleged comic nature, and a number of incongruous incidents and scraps of dialogue strung together in true Camille style. In the brisk portions of the piece the characters pause to fire bits of philosophy and strange little homilies into the faces of the audience. Miss Dickinson has tried this species of playwriting and failed. This has not deterred the undaunted Mr. Campbell from having his little fling at it too. We hope he's satisfied that it can't be done—at least by him. The best use he can make of *Matrimony* is to sell it for gun-wadding, or—food for the Central Park goats. Mr. Campbell's success in turning out two such plays as the *Galley Slave* and *My Partner*—pieces which have justly won for him reputation as a rising American dramatist, should not lead him into the error of giving stage room to his earlier productions, which are crude, rough-edged, and wholly unfit for practical performance, and which require an apologetic note of explanation on the bills. They can only pull down and destroy the good foundation he has made on which to build future works of credit. He is now at work upon the concluding act of an Irish drama entitled *Geraldine*, which will be put on at the Standard as soon as it can be got ready, and which, it is said, will rival in merit his two best known plays. Let us hope he will be industrious in giving it speedy production.

The cast that rendered *Matrimony* was, generally speaking, efficient. Nobody had especial opportunity, however, for the display of much ability, and the dreariness which affected the spectators seemed to infect those on the stage. Edwin Thorne was amusing as the journalist, Dick Seabright, although he had an apparently wrong conception of the part. A Bohemian newspaper man in real life never displays the *gaucherie*, the guileless innocence and the animal spirits which Mr. Thorne saw fit to throw into the character. He pleased the people, however. Mr. Gotthold was earnest and manly as the husband, who stoops to coquetting, in an undignified attempt to refresh his wife's connubial affections. Edwin F. Knowles was a pleasant villain, who established himself on friendly terms with the audience from the first. Charles McManus is an excellent old man, and he gave coloring to an unsatisfactory part. William Maurice did a conventional lawyer very well. Louise Muldener

gave an earnest impersonation of the wife Laura. She is a finished actress, and has completely subjugated the difficulties of the English tongue. The balance of the ladies were not particularly noteworthy of mention, all having little to do. The setting was capital, reflecting great credit upon the management.

Whatever may be the secret of John McCullough's success, it is evident that he has popular opinion in his favor, and that the public believe in him as an actor. This was abundantly shown, on Monday, at the Fifth Avenue, when was presented the rather heavy five-act tragedy, *The Gladiator*, with John McCullough as Spartacus. On the part of the large audience, there was nothing lacking in warmth of reception. They were most enthusiastic in recalling their favorite, and even after Spartacus had died at the feet of the Roman General, he had to make his bow in front of the curtain before they would be satisfied. "Its personal magnetism," said an old playgoer, and Mr. Haverly declares that it tells at the box office. While we are not disposed to agree with those who rank Mr. McCullough's personation of Spartacus as a masterpiece, we are free to admit that he gives a fine, manly, vigorous representation of the character. The play of *The Gladiator* is but poor stuff after all, and gives small opportunity for any great acting, while in parts it is prosy and talky. The part of Spartacus is, however, intensely dramatic, and is, we might say, the one part of the play. Mr. McCullough's conception of the character is good, but not wholly good. The great fault in Mr. McCullough's acting is his woful expenditure of physical energy. In repose—alas, how seldom!—McCullough is charming; there were tender bits in his Spartacus that were simply perfection of acting, but when he raves—alas, how often!—it is something awful to witness the physical disturbance the actor undergoes. The character of Spartacus is one of rugged manliness, heroic simplicity, vigorous thought and unstudied action. This is not the Spartacus McCullough gives us, on the contrary we have, with trifling exception, a melodramatic, blood and thunder hero, at times lovable enough, but inclined to be overbearing. Is it any wonder then that the applause on Monday night came chiefly from the gods, who must have heard somewhere that imitation was the sincerest flattery. So they roared when he roared. As we said before there were flashes of sweetness and light in McCullough's personation, but then we were never sure when an explosion would take place, so that the tendernesses of the actor were forgotten in our anxiety as to his ravings.

We do not think that Mr. McCullough will ever gain any lasting fame as Spartacus in *The Gladiator*. The play is a one part piece, written for Forrest—perhaps its only title to preservation. The language is stilted and the construction is clumsy, while the representation of the hand to hand, cruel, bloody gladiatorial games, in which men fought like wild beasts until hundreds lay weltering in gore, and all at the bidding of a tyrant, Consul and amid the shouts of an infuriated populace, sinks into commonplace farce on the mimic stage. All history is burlesqued by such a representation of Roman valor as given in *The Gladiator*. What a lot of sticks sat in the first row of the amphitheatre on Monday. Spartacus defied the Consul, was bloodthirsty enough to have satisfied even an old Bowery audience, disarmed and killed his victim with the utmost coolness, and offered to fight any four Romans they could bring before him; yet none of the spectators cheered, not one raised a handkerchief nor moved a muscle. How unreal was all this. The play as a whole, too, was poorly acted. The notable exceptions were E. K. Collier's Crassus, and J. B. Ward's Phalaris. With a tendency to overact and to fidget when he ought to stand still, and to make wry faces when his features should be in repose—Mr. Ward is nevertheless effective at times. He was especially so in the scene where he tells Spartacus of the crucifixion of the rebel Thracians, and how they had wrenched their arms loose and fallen prone to the ground. At the close of this story, Mr. Ward's acting was most powerful and realistic. One fact is clear by this engagement of John McCullough, that there is a public for the legitimate drama, and Mr. Haverly deserves credit for giving us even a taste of it, in his comfortable and well appointed theatre. We like Mr. McCullough, we admire his manly presence, we think him a fine actor, but we do not imagine he is strong enough to revive and make popular *The Gladiator*.

A large, critical, and discriminating audience witnessed the first production in America of the new comic opera, *Nisida*, at the Thalia, Tuesday night. It was but recently written and produced in Vienna, where it attained a success that the brightness and sparkle of its score and the cleverness of its libretto quite deserved. The music is by Richard Genée, the composer of *Der Seckadet*—better known as the *Royal Middy*—and several other works which have enjoyed considerable popularity in Germany and Austria. The libretto is the joint work of Messrs. West and Zell. It achieved a decided success Tuesday evening, and was stamped with instant approval. The story runs as follows:

The scene is laid in Havana, Cuba, whither Nisida, an opera singer, has followed from Madrid her faithless lover,

Rodrigo, who is just going to marry Mercedes, a rich heiress, niece of Don Palestro, Corregidor of Havana. Barnacle, a very funny impresario, who engages everybody and everything crossing his way, is in her pursuit, because she ran away from him out of her Madrid engagement. He is accompanied by his dramatic agents, Rinaldo and Rinaldini. Incidentally Captain Montiel arrives in Havana. He was formerly a partisan of the Confederate States, and is now some kind of a modernized Fra Diavolo. Mercedes is his sister, and one of the main reasons which called him to Havana is the wedding to come off between Mercedes and Rodrigo. Furthermore, he tries to get his legacy from Don Palestro, in order to equip a vessel to participate in the war between Peru and Chili. Barnacle succeeds in procuring a warrant for the arrest of Nisida from Graziano, Don Palestro's clerk, while Palestro issues another warrant for the arrest of Don Montiel, whose legacy he tries to retain. Nisida, in male attire, confronts Mercedes on account of Rodrigo, and when leaving her meets Don Palestro, who at once suspects her to be a woman, falling desperately in love with her. Palestro has both warrants with him and offers Nisida hers in exchange for her love. She snatches the warrant from him, a feat which Montiel performs at another occasion when the warrant supposed to be for him is shown. But each gets the wrong warrant, and when Barnacle, aided by the rascal Graziano, tries to cause Nisida's arrest, she produces the warrant for Montiel, denounces Barnacle to be the freebooter Montiel, and, assisted by Palestro, succeeds in having, not only him, but also the agent arrested. The trio is locked up and the first act closes. In the second act an intense love is developed between Don Montiel and Nisida, who, having found Rodrigo to be truly in love with Mercedes, releases him, not, however, before she puts him through what might be freely termed "a course of sprouts" by introducing him to the armed force of Don Montiel, who are ready at her bidding to shoot him full of holes. Barnacle, who has been released, wins 10,000 reals at Mico from Don Palestro, and with his winnings opens a new bank which Nisida breaks. Then she stakes herself against Palestro's money (which, by the way, is Montiel's legacy) and loses. Palestro attempts to embrace his prize, and Barnacle, who has hired a band of negroes to kidnap Nisida, gives the signal and they attempt to take her. Don Montiel rescues her, however, and in the confusion the hurricane strikes overhead. In the rescue Don Montiel fires his pistol in the air, but Barnacle falls and is reported to be dead in consequence.

During the play Barnacle has formed the acquaintance of Miguela, Palestro's sister, an old maid, but owner of a full three millions. He wins her love, and she mourns him after the shooting scene as the unfortunate victim of her brother. He has, through Graziano, instituted a suit for damages to the amount of \$1,000,000, but finally he comes to the idea that three millions are worth more than one, and he resolves to belong to the living again. Rodrigo's and Mercedes' wedding is to come off and Barnacle and Palestro meet at this occasion in the disguise of notaries to be present at the wedding. An altercation occurs between them and the disguises are torn off. The curtain falls for the last time on three happy couples—Don Montiel and Nisida, Barnacle and Miguela, and Rodrigo and Mercedes.

There are no very striking or catching airs in the opera. The melodies are all tuneful, the choruses effective, and the score generally possessing that peculiar coloring which distinguishes the works of the German composers of the order to which it belongs from all others. A love duo between Nisida and Don Montiel is exceedingly pretty. A waltz song was also noticeable for its pleasant rhythmic movement and originality. The orchestration is capital, and received full justice in the hands of the Thalia's capable musicians.

The performance passed off with remarkable smoothness for a first night. Fralein Cottrelly sang Nisida charmingly. She acts with dash and spirit, and her personal appearance in the male costume of the first act was decidedly *piquante*. Her voice is not strong, but what it lacks in volume is fully compensated for by charm of expression. Herr Adolphi, together with Lubin, Schmidt, Bojok, Meyer and Lenoir were all energetic and funny. Herr Schnell gave an excellent performance of the sea-captain, Don Montiel. Fralein Konig was pleasant as Mercedes. The chorus was large and well drilled. The costumes were correct, picturesque and complete in every detail. The scenery was exquisitely painted, the opening act being beautifully set—a picture representing a quay, with Havana and its bay in perspective. At the close of the second act, a triumph of mechanical skill was presented in the shape of a tropical tornado, with its accompaniment of rocking trees, quaking houses and quivering foliage. The opera deserves a run and will probably get it. A visit to the Thalia will repay anyone who wishes to see Nisida performed before it is given in English later on at Daly's.

Daniel Roehat has held his own through the tide of prosperous productions at the other theatres. But Manager Palmer already announces its last nights and two succeeding attractions. As we asserted in our criticism of the first performance of this play, it has made its mark as the most striking dramatic essay of recent years. Why the

management does not continue the run until such time as it should cease to draw we do not know, unless there are many equally good things in reserve which will suffice to fill out the season and create still more stir in theatrical circles. The Banker's Daughter will succeed Daniel Roehat and retain the boards for a short period, while the finishing touches are being put upon Diane. Bronson Howard's delightful comedy drama will prove interesting from the fact that some changes will be made in the cast from that of its last production at this theatre.

The success of *The Guv'nor* at Wallack's is not remarkable, taking into consideration the admirable way in which it is played. Mr. Pitt, Mr. Elton and Mr. Tearle are capital in their three excellent roles. We shall be glad when *Forget-Me-Not* is put up, however, as it will serve to bring back Rose Coghlan in a new play and a difficult part, and give another test to the capabilities of our English additions. The School for Scandal has been in readiness for some time, but if Mr. Wallack is wise he will not have recourse to a legitimate revival, this season at least. We are certain that when he is encompassed by the four walls of his new theatre up-town, he will leave the old ideas and hobbies and antiquated notions buried in the cellar of his old house and take an entirely new lease of dramatic existence.

At Booth's, Monday night, *A Celebrated Case* was produced by Mr. Abbey, with James O'Neill as Jean Renard, Lewis Morrison as Lazare and the Count de Moray, and Harry Edwards as the Duc d'Aubeterre. The house was light, and the performance, owing to the haste with which it had been prepared, not altogether satisfactory. Mr. O'Neill seemed cold, unimpassioned and ill. He partly redeemed himself, however, by warming up and playing the last act finely. Mr. Morrison was very effective, and Harry Edwards sustained his reputation by giving a strength to the role of D'Aubeterre quite equal to that of Mr. Parselle, who did the part originally in New York. Next Monday one of the most important events of the season will occur—the appearance of the great Salvini in *Othello*.

At the Windsor Theatre, Monday, N. S. Wood appeared in that old-time favorite of the Bowery Theatre goer, Jack Sheppard—*From His Cradle to His Grave*. Such an event of course called out all the adherents of the lurid highway drama, and they seemed to enjoy Mr. Wood's efforts and those of the supporting company immensely. Next week Miss Nellie Holbrook, a young lady who figured prominently in the late political canvass as a stump speaker, will make her appearance in *Hamlet*. Her capabilities are said to be marked. A number of well known politicians have engaged boxes and seats for the opening night, and will no doubt accord the candidate for dramatic preferment a hearty welcome.

Monday night Haverly's Genuine Colored Minstrels returned to Niblo's and gave their amusing entertainment to a good house. There have been few changes made in the company or programme since we saw them last, but the eccentric features which have made them popular are preserved, and are well worth seeing a number of times. This enterprise will remain two weeks, and will be succeeded, for a short holiday season, by Abbey's Humpty Dumpty—the troupe that played at Booth's successfully last season.

The Legion of Honor will continue at the Park until Barrett comes, Dec. 20, with *Yorick's Love*.—This is the last week of Prince Achmet at Haverly's Fourteenth Street. Next week *Hiawatha*, to be followed by *Babes in the Wood*—a novelty.—Hazel Kirke continues on its prosperous way rejoicing.—Needles and Pins will run but a short time longer. Nisida and the Nautch girls are underlined.—Mary Anderson plays *Evadne* next Monday at the Fifth Avenue. Ingomar will be done the last three nights of the week.—Lawn Tennis continues at the Bijou.—Maggie Mitchell is playing Jane Eyre this week at a West Side house. Next week Annie Pixley is announced in *M'liss*.—The *Frises* are drawing big houses.—The Comique and Tony Pastor's are crowded every night.



George Henschel's vocal recital on Tuesday, the first of a series at Steinway Hall, was a success. Mr. Henschel came to this country, credited with a fine reputation as a musician and a vocalist. His performances at this recital prove him an acquisition to the concert stage especially as a singer of German songs, and of florid arias of the Italian school. Nothing could possibly be finer than Mr. Henschel's rendering of the numbers on the programme evidently selected by him with care and due regard to his style and quality of voice. It is difficult to decide in which he most excelled, the sweet musical German songs, which he sang with delicious fervor and taste, or in the bravura pieces which were given with a precision and facility of execution really remarkable. We are by no means claiming that Mr. Henschel's vocal method is perfect or that he has no faults as a singer, but it is safe to say, that in certain selections in the line we have quoted few

could equal Mr. Henschel in the rendering of them. He has a full, broad, manly straightforward style of singing. What is noticeable, too, Mr. Henschel was in better voice at the close of the concert, and sang with more musical force and expression than at the beginning. He has altogether a remarkable vocal organ, and though from technical faults, he cannot be classed as a baritone of the highest rank, yet so thoroughly good a vocalist is he, that whenever he chooses to sing in public he may be always sure of a warm welcome. The audience was composed chiefly of the most cultivated of our music-loving citizens, and the reception accorded Mr. Henschel was in the highest degree complimentary to him. Mr. Wm. H. Sherwood, pianist, and Lillian Bailey assisted Mr. Henschel, and the performances throughout were most interesting. The gem of the evening was a piece of fine vocalisation was the charming original duet, "O, that we two were Maying," sung in the most pleasing manner by the composer, Mr. Henschel, and Miss Bailey. This young lady secured the attention of the audience at once by her sweet, dainty singing. She seemed at home in German songs, which she sang with a sweet abandon of style. The chara of Miss Bailey's singing is her sweet simplicity of manner. She has no great power of voice, but as a charming balladist she will find few rivals. Her cradle song was a marvel of sweetness, full of quaint melody. In the group of arias of the Italian school, one by Haydn, another by Carissimi and the third from Handel's *Almira*, Mr. Henschel was most effective, the whole being rendered with expression and the difficult roulades given with full spirit, distinctness and simple grace. His closing pieces were, however, his greatest successes: Beethoven's "In Questa Tomba," Schumann's "Ich grolle nicht," Rubinstein's "Der Asva," and two songs by Brahms, a *Mimelied* and *Unbewindlich*. These were sung grandly, with an exquisite finish and marked expression, and won the most appreciative applause. Mr. Sherwood gave a scholarly performance on the piano, playing a sonata by Beethoven and some studies by Schumann. The next recitals by Mr. Henschel will be looked forward to by musical people with interest.

On Monday, for the first time this season, Mr. Mapleson produced Flotow's *Martha* at the Academy, and Mme. Gerster appeared to advantage, although the music of this opera is not specially suited to her style. It is a tuneful and pleasing opera, and as the artists were all in good voice the performance was excellent. There was a large audience. Campanini, Cary, and Del Puente were in the cast. This well worn opera seems never old, and as the airs become more familiar their charm is greater.

Mr. Mapleson's "extra night" on Tuesday drew out a large audience. *Meistofele*, the only operatic novelty of the season, was produced with Campanini and Valleria in the cast. The opera created a deeper impression musically than when first presented. Novara, the new basso, appeared and gave a powerful representation of *Meistofele*.

AMONG THE MUSICIANS.

Remenyi, the Hungarian violinist, played at Providence last week.

Dec. 14th the first Joseffy-Thomas concert takes place in Steinway Hall.

Theodore Thomas' Brooklyn chorus numbers 325 voices of good quality.

Rud Bial's "Evening with Strauss" attracted a large audience Dec. 2.

Mapleson announces a repetition of *Martha* at the Academy of Music Dec. 17.

Nisida, Genée's latest operatic success in Vienna, has been produced at the Thalia.

Theodore Thomas will give a concert—one of the Bay State course—in Boston Jan. 17.

While in Cincinnati recently Theodore Thomas conducted a concert for the benefit of Karl Barus.

Rubinstein's *Tower of Babel* is likely to be produced in New York, this season by Dr. Damrosch.

The Swiss singing society, Alynroesli of Louisville Ky., is making arrangements for a grand mask ball.

Oliver Ditson & Co. have published an edition of Boito's *Meistofele*, with Italian and English words.

Dec. 16 an operatic entertainment takes place at the Lexington Avenue Opera House, in the name of charity.

Ivan Marowsky, the Polish basso, has been engaged by the Abbott Opera Co. and joins the party at Louisville.

Messrs. Dunham & Sons, the oldest piano house in the city, has made an assignment to creditors; liabilities, \$40,000.

Louise Manfred, prima-donna soprano, has an extensive repertoire, embracing leading parts in the principal light operas.

Nina Lablache, daughter of Mme. Lablache, has just made her debut in Isabella in *Robert le Diable*, at New Orleans.

Mme. Rive King and Mme. Donald were seriously indisposed at Washington, and could not appear at a concert Dec. 3.

Beethoven's Eighth Symphony was finely performed by the Thomas orchestra at the Metropolitan Dec. 24, the regular Symphony night.

Mme. Constance Howard gave a piano recital in Steinway Hall on Saturday last, interpreting a fine programme of classical music. At her second recital on Wednesday, Dec. 28th, Liszt's "Wanderer" Fantasia was given.

The twenty seventh annual concert of the Arion Society takes place at Steinway Hall on Friday, Dec. 10. The Arion chorus, the grand orchestra of the symphony Society, under Dr. Damrosch, with a number of solo artists, are engaged.

The Brooklyn Vocal Society, E. J. Fitzhugh director, will give three concerts, Dec. 15, Feb. 23, and April 27. Gade's cantata, *The Crusaders*, will be performed at the first concert, with Emma Wilkinson, Theo. J. Toedt and Franz Remmert in the solo parts.

day.—I am advised by local correspondents that the theatrical business in the neighboring towns in Kentucky, such as Paris, Mt. Sterling and Cynthiana, is unusually good. —Manager Miles Juveniles are announced for a holiday engagement in this city.

New Orleans.

Academy of Music (David Bidwell, manager): Abbey's Humpty Dumpty troupe are concluding a very successful week's engagement at this house. It is an excellent party of pantomimists, and the specialties are very clever. The Hazel Kirke co. commence a week's engagement at this house Dec. 1.

French Opera House (M. de Beauplan, manager): Faust and The Huguenots have been the attractive operas presented at this theatre during the week. In both the company as a rule won great applause. Mme. Ambre was a great success; her Marguerite was a magnificent performance. The Huguenots attracted a very large attendance and was superbly rendered.

Grand Opera House (Thomas A. Hall, manager): This house has been closed during the week, and owing to the failure of The Comets, will be closed for some time. From present indications, the theatre will not be again opened until Dec. 19, when Collier's Banker's Daughter co. will take possession for one week.

St. Charles Theatre (David Bidwell, manager): This handsome theatre has been vacant for a week. Herve's Hearts of Oak comb. is announced for Dec. 19.

Varieties Theatre (Wood & White, managers): With the exception of Emma Hoffman, a new vocalist, the co. at this house has remained the same as last week. The business has been only fair. Fostelle, in his burlesque of "Cam-o-mile," creates much merriment, and the variety acts are all pleasing. Matinees are given on Thursdays and Sundays.

Items: The Sargent co. disbanded here at the termination of their engagement last week at the Grand Opera House. Sargent left here before and sent back money enough to get the people away from here. From this, however, J. E. Nugent and wife were excepted, no funds being sent to them. The only reason to be guessed at for this is in the rumor that Nugent had during the engagement here obtained \$100 from Miss Belgarde's mother, and possibly Sargent thought that ought to be enough. Miss Belgarde has gone to visit relatives in Yazoo City, Miss. I doubt whether she will travel again this winter, though there is talk about a reorganized co.—The announcement of the death of W. R. Floyd called forth very many expressions of regret in this city. During his management of the Varieties Theatre here he made hosts of friends, who always remembered him kindly, and in fact he has often been suggested as the most available manager that could be secured for our Grand Opera House, and I believe was several times spoken to in this connection.—Lucien Barnes, manager of Sara von Leer, was in town securing an opening for his star at Bidwell's St. Charles Theatre.—The course of The Mirror in opposing the production of the Passion Play has won the paper many friends here.

Philadelphia.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): Salvini appeared twice last week in Othello, once in Hamlet and once in Morte Civile, to large audiences, and on the other nights his supporting co. was seen in A Debt of Honor. In seeing the Italian tragedian in Othello I underestimated his strength, though I cannot see how the brutal manner in which Salvini kills Desdemona accords with the spirit of the text. Salvini is great in Morte Civile. 13th, Robson and Crane.

Chestnut Street Opera House (George R. Goodwin, lessee and manager; J. Fred Zimmerman, assistant manager): The Strakosch and Hess Opera troupe drew finely on the second and closing week, and this house bids fair to take the place of the Academy of Music in future for operatic performances. Dec. 6, A Child of the State was given in fine style to a very large audience, who attested their appreciation of the beautiful play and excellent acting by bounteous applause, tears and laughter. The stage setting was very handsome. Hardie, Hoy, Sands, and Misses Cummins, Monk and Eva Barker all had recalls. A Child of the State for two weeks, and on 20th the Soldene Opera troupe.

Chestnut Street Theatre (Charles S. Morley, lessee; William H. Daly, manager): Nat Goodwin troupe appeared last week to fair business in Hobbies and Ozone with same changes in the cast since the co. was last seen here. Goodwin himself was better than ever, and Jennie Weathersby came in for a share of the honors. This week Gus Williams and next week James O'Neill in A Celebrated Case.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Fanny Davenport's business was very fine during her engagement. The local press here had a good many jokes in regard to Miss Davenport's magnificent wardrobe, but her elegant costumes pleased the ladies, and her acting must have pleased everyone. Entertainment this week and next week, and on 20th The Tourists.

Arch Street Opera House (Thatcher & Ryman, managers): This is the new name for the Park, in which Pinafore was given last week by manager Zimmerman's Juvenile troupe, with charming little Lillie Bailey as Josephine. On the 20th the house will be reopened by Thatcher and Ryman's Minstrels, thirty strong, and besides the regular minstrel performance an amusing little play will be given each night. George Thatcher and Ada Ryman will be the managers, and popular Gus Moulton will remain as treasurer. In the troupe will be included, besides Thatcher and Ryman, William Carroll, Arthur Cook, Charles Heywood, Robert E. Gordon, James G. Russell, James W. Clarke, and also Somers, Seamon, the Guard Brothers, and the Madrigal Singers, composed of six boy chorists.

Academy of Music (T. B. Pugh, manager): Uncle Tom was seen by fairly large audiences last week, and the title role was well sustained by Arthur McGregory. Sadie Partington made a good conventional Topsy; Baby Bianche's Eva was astonishingly clever, and Florence Elmore was very strong as Eliza. The trained bloodhounds added much to the attractions of the performances. Uncle Tom again this week.

Wood's Museum (George Wood, manager): Aladdin was given last week to good business. The scenery is very fine, but there is nothing in the performance worthy of mention, except Jay Hunt's comic songs and Charles D. Herman's excellent vocalization. Aladdin this week; 13th, Daniel Rochat.

Broad (Leonard Grover and Jay Rial, managers): Dooner's Trip is a good play of its kind, and was well given to good business, Leonard Grover and Harry Linden taking the honors. This week, F. F. Mackey and Louise Sylvester in Freaks.

National (Lawrence Monroe, lessee; T. F. Kelly, manager): Business last week was very fine, and on one night at least, the house, large as it is, was packed. In Saved from the Storm, which is highly sensational, Minnie Oscar Gray and W. T. Stevens got in some effective work. This week, Maud Forrester as Mazeppa.

San Francisco.

Bush Street Theatre (Charles E. Locke, proprietor): The engagement of Milton Nobles and his talented co. has every indication of being one of the most prosperous ever played at this popular house. In the face of the numerous attractions presented in the city Thanksgiving week, The Phoenix did a surprisingly good run of business for a third week. It is the embodiment of everything that is amusing, and naturally attracts the multitude. Mr. Nobles enters upon the fourth and final week of his engagement to-night (Nov. 29), and presents another strong play in his serio-comic drama, A Man of the People. Next Monday night Robert McWade begins a two weeks engagement. Rip Van Winkle and other popular pieces are the promised attractions. Emelie Melville and the other members of Mr. Locke's opera co. finished their successful season in Portland Saturday night and return immediately to the city instead of extending the season as anticipated. This new arrangement is necessary, I suppose, owing to the difficulty Mr. Locke has experienced in selecting a first-class dramatic co. to support Mr. McWade. Mr. Freeman and others of the opera co. who are equally at home in drama, will therefore be elected to support the new star. It is undecided, after all, whether Cinderella or Carmen will be the opera selected for Miss Melville's reappearance. Louise Lester and Mr. Louis Natual, who were engaged expressly for Mr. Locke's English Opera co. by his New York agent, Charles R. Gaandier, arrive Thursday, and rehearsals for the new operatic season will begin early next week.

Baldwin's Theatre (Charles H. Goodwin, manager): The engagement of W. E. Sheridan has started this house on a new era of prosperity, and there is every indication that the present order of things will continue, as the new members of the co. begin to fit well into their respective duties better than they did at the outset. The pieces given last week were Louis XI., The Willow Copse and Wild Oats. In the second named, Laura Don the new leading lady made her first appearance on the night of 24th, and proved to be a pleasing actress as Rose Fielding. The audience took more kindly to her than the newspapers did, and gave her a cordial welcome. I think she is destined to become a favorite in time, as she drops into parts more in her line. The Willow Copse is a nanby-pamby play at the best, and but for the desire to welcome Miss Don and to see Mr. Sheridan in Luke Fielding, as a contrast to his masterly impersonation of Louis XI., I don't think it could have drawn a corporal's guard at any other time. Mr. Sheridan gave greater evidence of his versatility by appearing as Rover, at the Saturday matinee, in Wild Oats. This was one of Edwin Adams' pet parts, which always drew a big house in this city. Mr. Sheridan's treatment of it differs from what I had anticipated, but it took immensely with the audiences. After careful preparation, the public will be treated for the first time to a powerful play called The Lyons' Mail. The Merchant of Venice, in its entirety, will be the next production. Lillian Edgington, the coming debutante, has decided upon the part of Pauline, in The Lady of Lyons, for her first appearance on any stage, and as a favor to the lady, who is handsome and promising, and the protégé of a leading critic, Mr. Sheridan has kindly consented to appear with her as Claude Melnotte.

Standard Theatre (Amory Sullivan, manager): The opening of this house on a permanent basis, with a new play, and a co. composed principally of new people, may be set down as an event of no small significance in local stage annals. Thanksgiving afternoon ushered in the new enterprise, and crowded houses have been the rule ever since, except Sunday night, which is to be held in sacred regard by the new management, and a wise conclusion it is. There is a great deal of public curiosity as to who is at the back of the new enterprise, and for want of any authentic solution to the question, it is taken for granted that the enterprising Charles E. Locke is the modest individual who is keeping in the background and allowing Mr. Sullivan to assume all the honors as manager. Be this as it may, the new management deserves praise for inducing that sterling comedian to come to the front once more and create the leading character in The Man from Catteraugus, which is really one of the best modern adaptations that the public of San Francisco has been favored with for years. Mr. Pierce Wilson, the adaptor, is complimented on all sides for his admirable work.

Tivoli Garden (Kieling Bros., proprietors): The new comic opera, The Pretty Persian, was presented for the first time in the United States on Thanksgiving night, and has been doing a crowded business ever since. Items: The second appearance of the new star of the German co., Mme. Marie Wolf, drew the best house of the season.—C. W. Barry, the new star at the Adelphi, has made an immense hit in Escaped from Sing Sing, and will repeat the play a second week.—Joe Murphy has won his lawsuit and returns East to-morrow.—Mme. Josephine Pagay, the German soubrette, left this morning to accept a Cincinnati engagement.—Mme. Inez Fabbri's, high-art concerts, assisted by Jacob Mueller, are becoming fashionable and popular.—Louis Homier's Thursday afternoon concerts are largely attended by the lovers of good instrumental music.—The noble stand taken by the New York Mirror, in reference to the Passion Play, has won for it many admirers in San Francisco, and of late the demand for the paper exceeds the supply.—The members of Milton Nobles' co., individually and collectively, always call for The Mirror.—Col. George E. Barnes, the gentlemanly and handsome Col. critic, is rapidly recovering from his painful accident, and will soon be able to resume his pen, which Peter Robertson has so gracefully handled in the meanwhile.

St. Louis.

Pope's Theatre (Charles Pope, manager): The last performance of Macaulay's new play of Quetzal Valley was given on the afternoon of Nov. 27. Kiralfy's spectacle, Around the World in Eighty Days, was produced 29th to an enormous house, business increasing during the week. The scenery, costumes and groups were all very fine, and the chief feature, the ballet, was very attractive. De Rosa and Arnold Kiralfy received warm applause for their fine dancing. The processions were splendid, the introduction of an elephant being a novel feature. The

spectacle will be continued next week, business having been on the increase.

Grand Opera House (John W. Norton, manager): Two Nights in Rome was given for the first time Nov. 28, to a large house. Dec. 6, Emma Abbott and her co. appear in Maritana, the engagement being for a week.

Olympic Theatre: Barlow, Wilson, Primrose & West's Minstrels opened to a big house, Nov. 28, and the performance was one of the best in this line ever given in this city. Milt Barlow, George Wilson, Cal Wagner, Eddie Fox, Primrose and West, Bingham, ventriloquist, Fields and Hanson, musical specialists, and a fine vocal and instrumental corps furnished a fine bill of items. Dec. 6 the Union Square co. will appear in A False Friend.

Theatre Comique: Sidney C. Francine's engagement was as usual very successful. In the olio the McVays, McIntyres, Russell and Beasley and others gave an enjoyable entertainment.

Items: There will be six companies at the Elks session on Sunday, Dec. 5. John W. Norton, exalted leader, will preside.—A new variety theatre at Seventh and Elm streets is nearly completed and will open next week.—A number of old St. Louis favorites appeared here this week, all receiving hearty welcomes. George D. Chaplin, George Morton and Harry Bell were formerly members of St. Louis companies.—W. H. Bartholomew, a comedian of unusually good qualities, made a fine hit as the Judge in Around the World.—Marian Mordant, the lady who was injured at the Theatre Comique by the wadding of a gun discharged close to her face, has been compelled to cancel all engagements and is invalided at the Everett House, this city. She will probably receive a benefit at one of the St. Louis theatres shortly.—James W. Morrissey is in town looking after the interests of the Abbott troupe.—Wednesday matinees are getting to be the rule here; four were given on the 1st inst.—A showman is giving an exhibition of a Japanese mermaid in this city, and is drawing well.—George McManus has a \$1.25 chromo hanging up in the sanctum of the Grand Opera House. He intends to sell it for an old master, when it becomes smoke-colored sufficiently.—Tom Haley is home from Denver, and will join his brother Eddy at Chicago during the present week. They are clever artists and they are very well booked ahead.—Louis Meyer and the St. Louis orchestra are receiving something like the recognition they deserve from the public, and will furnish the music for the opening of the new Liederkraus hall. It is undoubtedly the best comb. of instrumentalists St. Louis has had for many years.

Arkansas.

Grand Opera House (R. A. Little, proprietor): Janaschek closed a three nights engagement Dec. 1, to very good business. The New York Criterion co. opened here to a good house 3d. Billed: Tagliapietra's Italian Opera co. 8th and 9th.

Alabama.

Mobile Theatre (T. C. De Leon, manager): Ada Gray to very small houses, Nov. 29, 30 and Dec. 1. Coming: Dec. 1, Abbey's Humpty Dumpty. Temperance Hall: Harry Macarthy, Dec. 1 and 2, to small business.

OPELKA.

Renfro Opera House (Renfro Bros., proprietors): Jack and Miller's Comets, in House Warming, booked 20th.

Connecticut.

Hartford. Roberts' Opera House (W. H. Roberts, manager): Mahn's Opera co. in Boccaccio Dec. 6 and 7, under Thayer, Smith and Moulton; The Tourists 8th; Burdette, the Hawkeye Man, 10th, and John T. Hinds in an Irish drama 11th.

New National Theatre (J. K. Newton, manager): Business and show best of the season. Morgan and Mullen in their afterpiece of Slattery's Boarding House, proved the main attraction. The Gorman Brothers and Kitty McDermott were well received and merited the applause given them. Departures: Kitty McDermott and Carrie Lewis to Boston; Gorman Brothers and Morgan and Mullen to New York. New people: The Fieldings, Love Sisters and Frank B. Carr, Gibson and Binney, Ada Burnett and the full stock co.

Items: The few people here who speculate in tickets are already figuring their profits on Bernhard.—Allyn Hall was occupied Dec. 3 by the Prince Dancer concert co.

NEW HAVEN.

Carli's Opera House (P. Carli, proprietor): Kate Claxton in The Snowflake, Nov. 29, to fair house.

Grand Opera House (Clark Peck, proprietor): John B. Gough lectured Dec. 3. Foote's Dramatic co. on the 4th in The Shaughraun.

WATERBURY.

City Hall: John T. Hinds in the Shaughraun, to a small audience, Dec. 2; Lawrence Barrett, in Merchant of Venice and David Garrick, on the 6th.

Colorado.

Denver. Blandowski's Academy (Blandowski & Pierce, managers): The Octroon co. closed their engagement Thanksgiving week. The business done was not large. Jerry Crowell plays Rip Van Winkle on Dec. 3 and 4th. Maggie Chambers will play Gretchen and Harry P. Kelley, Derrick. The cast is fairly good.

Palace Theatre (Ed Chase, proprietor): Departures: Harry Montague, Duncan Simon and Alice Dashwood, to Bella Union, San Francisco. Arrivals: Saddle Conley and Rosa Lonsdale. Ed Perry has charge of the stage for this week. Mr. Montague's engagement lasted for fourteen months—a good recommendation for the gentleman. Beauty Unadorned will be the afterpiece next week.

Items: Mrs. G. H. Pierce, wife of Manager Pierce, died on the 29th.

Delaware.

Wilmington. Grand Opera House (Jessie R. Baylis, manager): Charlotte Thompson in Planter's Wife, Dec. 28. Kate Thayer's Concert co. with the Spanish Students, 29th. Hoy & Hardie's Child of the State, Jan. 1.

Georgia.

Savannah. Theatre: Rive-King Concert co. played Nov. 24 and 25, followed by Cyril Searle 26th and 27th, in Drink, to fair business. Thomas W. Keene 29th, 30th and Dec. 1 and matinee, to large audiences. Everybody delighted. Hearts of Oak 2d and 3d. Ada Cavendish will appear on the 8th.

ATLANTA.

Dr. Give's Opera House: The Rive-King Concert troupe gave one performance, Nov.

29, to a large and most refined class of theatre goers. Ford and Denham's co. in Franks, Dec. 1 and 2, and matinee 2d to fair business. Billed: James A. Herne's Hearts of Oak, 6th and 7th; J. H. Haverly's New Mastodon Minstrels, 9th.

COLUMBUS.

Springer Opera House (George J. Barnes, manager): Booked: Haverly's United Mastodon Minstrels Dec. 13.

Item: Mr. Springer, proprietor of Springer Opera House, has placed the management of his hall in the hands of George J. Barnes, who is a thorough business gentleman.

SAVANNAH.

Savannah Theatre: Hearn's Hearts of Oak played to fair business Dec. 2, 3 and 4. Good comb.

ROME.

Nevin Opera House (M. A. Nevin, manager): Frank Drew, Dec. 3; Ford's Dramatic co. 4th; Julia A. Hunt, 7th; Ada Gray, 8th and 9th.

AUGUSTA.

Opera House (N. K. Butler, manager): Widow Bedott co. Nov. 29th and 30th, to good business. Haverly's Minstrels Dec. 10.

INDIANA.

Fort Wayne. Grand Opera House (H. S. Mensch, manager): 29th, Neil Burgess, in Widow Bedott, played to good business. Since his last appearance Mr. Burgess has had the Widow so thoroughly renovated that but little of Mr. Nasby's work remains intact save the title. George Stoddard is credited with the revision, and he certainly has succeeded in enlivening the action and relieving Nasby's version of some monotonous dialogue. Burgess' acting has much improved. Excepting a constant disposition to burlesque a role which to say the least of it, is theatrical and overdrawn in the extreme, his rendition of the character is faultless. George Stoddard does the canting Pharisee to perfection. Notwithstanding the perpetual temptation he never becomes offensively irrelevant. The balance of the support are capable. Nov. 30 Rice's Evangeline was presented to a fair audience. Like Widow Bedott, it has undergone a revision since last produced here. Unlike the latter, however, the revision is in the main detrimental. Hans Wagner, the stammering grenadier of last season, has been ousted in favor of a voluptuous brunette, who, however, succeeds in consoling the baldheads for the loss of the original. Harry Hunter's business has been curtailed to a lamentable extent. The music and the choruses have been much improved and the latter reinforced by a bevy of hosiery filling young ladies. Many new puns have been added, one or two requiring a chart to fathom them. Miss Verona Jarbeau is the Evangeline of this season. She has a fair voice and is very acceptable. The gem of the whole was Miss Louise Searle's rendition of "Laughing Eyes of Blue." Miss Searle is a late graduate of the variety stage. Dec. 1, The Strategists, by J. C. Hall and co. It was the first presentation here, and judging from the reception tendered, it will be cordially welcomed in the future. The interest centres about the character of Jack Rutledge, who, being opposed in his matrimonial intentions by two stern papas, resorts to strategy to remove the impediment. The course taken is to represent both of the old gentlemen, and in doing so Jack succeeds in conjuring up some very ludicrous situations. The role of Rutledge is ably sustained by Mr. Hall, a feature being his artistic dressing. The title is a misnomer, the piece being of the one character order, the role of Jack being the setting. It should be called The Strategist, and not in the plural. Of the support Miss Mattie Vickers and T. J. Hind are the more capable. All are fair. Dec. 2d All the Rage was given by J. M. Hill's comb. to a fair house. The cast, with but few exceptions, deserves favorable mention; in particular, W. Davidge, A. Z. Chipman and Miss Sessie Winner. Although ably sustaining the role of the irritable old corn doctor, Mr. Hardenburgh fails to reach the plane on which John Dillon has placed the character. Dec. 3, Across the Continent, by Oliver Doud Byron and co. Business good and cast fair. Byron is too good an actor, however, to waste his time spouting McCloskey's clap trap lines.

Items: The management of the Brooks & Dickson circuit, at this point at least, is very bad. For instance, week before last but one party was played, and this week there were five. This has been the rule during the entire season. It is stated on the best authority that two capitalists, Messrs. John Bass and Henry Olds, will complete the new Opera House for the next season. It is to be hoped the report is not a canard.

INDIANAPOLIS.

English Opera House (Will E. English, manager): John Dillon opened in Electric Light Nov. 29; played first night to good business; came to the theatre under the influence of liquor on the 30th and manager English refused to open the house, and canceled Electric Light's engagement. The co. disbanded after this, the main portion returning to Chicago. The balance of the week, Dec. 2, 3 and 4, was taken up with Big Four Minstrels, who appeared to large houses. The co. presented a varied and choice programme. Booked: Fred Wren, Uncle Tom's Cabin, 6th, 7th and 8th; Dickey Lingard, 9th, 10th and 11th.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Mary Anderson, to large business, Nov. 29 and 30; Dec. 2, 3 and 4, Rice's New Evangeline comb. in Calino and Evangeline, to large business. Booked: Dec. 6, 7 and 8 Mrs. Scott Siddons' comb.

Dickson's Park Theatre (J. B. and G. A. Dickson, managers): Neil Burgess in Widow Bedott to fair business, Dec. 1 and 2. The performance was up to its usual standard of excellence. Booked: Dec. 6, 7 and 8, Boston Ideal co. in Uncle Tom's Cabin; 9, 10 and 11 Bartley Campbell's Galley Slave comb.

Gilmore's Zoo Theatre (Will Turner, manager): The usual attractive variety bill was presented the last week to large houses. Arrivals Monday, Dec. 6: Prof. Loomis and trained dogs, Fields & Leslie, Jones & Montague, Kitty Wells, Rose Sisters, and John Bruce.

Academy of Music (Fred Felton, manager): A good show to fair business, the week closing Dec. 4; Shadowed to Death, the 6th.

Items: Chas. McGeachy, who has been in the city some weeks since engaging talent for the Grand Infanta comb., has departed for New York to bring on the eastern portion of the co., when the rehearsals will begin at once.—The New York Mirror is the only amusement journal found among the many popular periodicals in the Kuefler Club-Room of this city.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Rice's New Evangeline Nov. 29 to paying business. On account of failure to reach train on time at Louisville Mr. Fender and two of the ladies were unable to

reach here in time for performance, which went on without them. The Strategists 30th, to good business. All the Rage Dec. 1, to paying business. Gulick and Blaisdell's No. 2, Nip and Tuck, 2d, to poor house.

Items: Clara Hyatt, of All the Rage, was quite ill while here, but was able to go on with the co. George W. Fair, manager of Nip and Tuck, will now go with co. No. 6. Booked: John A. Stevens Dec. 13; Galley Slave 23d; Mrs. Scott Siddons 24th.

VINCENNES.

Green's Opera House (William Green, manager): Nothing this week. La Plante Store House (J. B. La Plante, manager): S. W. Brady and Prof. Ferd. made in ledgerdam Nov. 30 and Dec. 1 and 2, to good houses.

Items: Col. J. H. Rice, business manager Agnes Wallace-Villa comb., came 30th and cancelled dates.—William Evershoe, business manager Pathfinders, came 2d and billed them for 10th.—T. Stanley Reid, late with the J. G. Stutz comb., has taken a position at La Plante House.—Booked: Dec. 3, John Thompson's Around the World co.; 8th, Two Nights in Rome; 10th, Pathfinders; 11th, Katie Putnam; 18th, Tony Denier's Humpty Dumpty.

RICHMOND.

Phillips' Opera House (N. L. C. Watt, manager): Clinton Hall's Strategists, to light business, Nov. 29. Collier's Banker's Daughter comb. drew a packed house, Dec. 1. Henry Hart's Minstrels, to good house, 4th; troupe and show very poor.

Grand Opera House (Vaughan Bros., managers): Abercrombie's Boston Ideal Uncle Tom's Cabin co., 4th, with matinee. Business good, notwithstanding inclement weather.

Items: John B. Gough lectures 18th.—J. H. Dobbins, city bill-poster, is now with George Knight's Otto poster.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Jack & Miller's Comets opened to a large house in their musical extravaganza, The House Warming, Dec. 1. Booked: Dec. 6th, Haverly's New United Mastodon Minstrels; 7th, Two Nights in Rome; 8th, Rice's Evangeline Party; 9th and 10th, Katie Putnam comb.; 11th, Mrs. Scott Siddons; 13th and 14th, Pat Rooney comb.; 15th, Barney McCauley; 16th, Kentz-Santley Novelty co.; 20th, Joseph Jefferson; 27th, Golden Game comb.; 28th, Snelbaker's Majestic comb.

Opera House (C. E. Hosford, manager): Jack & Miller's Comets appeared Nov. 30th before a small audience. The Katie Putnam Comedy co. opened an engagement of two nights and matinee Dec. 3d, to a good house. On the 4th Miss Putnam appears in her new piece entitled Two Babes in the Wood. Coming: Morton & Homer's Big Four Minstrels, Dec. 6th; Rice New Evangeline co., 7th.

Items: Katie Putnam has had a new piece written for her in German; the name of the piece is not yet given.—A. S. Penoyer, business manager Rice's Evangeline co., was in the city this week.

GREENCASTLE.

Hanaman's Opera Hall: Hi Henry's Premium Minstrels, Nov. 29, to fair business. Oliver Doud Byron played in Across the Continent, 30th, to good house. The Jolly Pathfinder in Scraps, Dec. 3, did good business. Coming: Agnes Wallace Villa comb. 24th and 25th; J. Rial's Humpty Dumpty co., 31st.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Hill's All the Rage, Nov. 30, to good house. Rice's Evangeline, Dec. 1, to fair house. Oliver Doud Byron's Across the Continent, 2d, to very small business. False Friend comb., 3d, to a large and fashionable house. Big Four Minstrels, 7th. Mrs. Scott Siddons, 9th, Two Nights in Rome, 10th.

COLUMBUS.

Opera House (John Doup, manager): Oliver Doud Byron appeared in Across the Continent Nov. 29th, business fair. The Mrs. Joshua Whitcomb comb. gave a poor show Dec. 1st. Helen Mar White 2nd, to fair business. Neil Burgess, in Widow Bedott, 3d. First-class performance and good business.

Union Hall (C. K. McCollough, manager): Helen Mar White gave a good entertainment in readings and recitations Nov. 29 to a poor house. Anthony and Ellis Uncle Tom's Cabin co. are extensively billed for Dec. 18. Booked: Adella Payne Comedy co. 17th and 18th.

PERU.

Concord Theatre (Andrus & Clark, managers): Pathfinders, to a fair house, 30th. Audience well pleased. Coming: Adele Payne comb., Dec. 8 and 9.

BRAZIL.

Turner's Hall (Abe Turner, manager): Hi Henry's Premium Minstrels gave an excellent show to a large house, Nov. 30. Booked: Mrs. Joshua Whitcomb comb., Dec. 6; Abercrombie's Boston Ideal Uncle Tom co., 10th.

ILLINOIS.

Opera House (Tillotson & Fell, managers): Palmer & Co.'s Black Crook co. appeared Nov. 26 and 27 to good houses. This co. gave good satisfaction, but there has been too much Black Crook for Bloomington to draw very large. Coming: Dec. 8, Berger Family; 9th, Frank Mayo; 10th and 11th, Miles Juveniles; 13th, Barney Macauley.

Durley Hall (George Smith, manager): Nov. 26, Banker's Daughter to large house; 27th, Big Four Minstrels to a small house. Coming: Haverly's Mastodons, Dec. 4; Stevens' Unknown, 6th; Jay Rial's Humpty Dumpty, 9th and 10th; Hall's Strategists, 13th.

Items: John Dillon in Electric Light, one of Gulick and Blaisdell's Guaranteed Attractions (No. 1), failed to arrive here on the evening of the 3d, as booked.—Prof. S. W. Norris, of this city, has joined Gulick and Blaisdell's Attraction No. 6—Arlington and Schoolcraft Minstrels. Messrs. Tillotson & Fell, managers of the Illinois circuit, are playing quite a number of attractions this month, among which are Miles Juveniles, Galley Slave, Gilmore and Macao's Humpty Dumpty, Mrs. Joshua Whitcomb and others.

PEORIA.

Rouses Opera House (F. E. Ripper, manager): Haverly's New United Mastodon Minstrels to a crowded house, Dec. 2. Coming: John A. Stevens in Unknown 7th. J. Russell Logan in Edgewood Folks 6th, and Frank Mayo in Davy Crockett 8th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): C. L. Davis, Nov. 26, to good house. Uncle Dan'l Macauley gave a performance here 29th, and was greeted with a fine house.

Items: G. B. Bowman is engaged in perfecting arrangements to start out a "Cool" Minstrel co. to play through Missouri. Frank Hill is here perfecting arrangements for Frank Mayo's appearance.—W. A. Mc

Connell and Frank Laws, two pleasant and affable gentlemen, formerly with John McCullough, but now with An Arabian Night co., are in the city, making hosts of friends. Booked: Dec. 3, Arabian Night co.; 9th, Sol Smith Russell; 11th, Frank Mayo; 15th, Sol Smith Russell; 20th, Scott-Siddons. **KIA'S HUMPTY DUMPTY.**

DANVILLE.
Lincoln Opera House (Leslie Davis, manager): Big Four Minstrels, Nov. 29, and Oliver Doud Byron in Across the Continent, Dec. 1; both drew large audiences. Rice's Evangeline, 2d, to a small house.
Long's Gaiety (Harry De Lave, manager): Departures 14th; Billy Devere, Lottie Ward and the Le Petres. Arrivals 6th; Billy and Frankie Gray, Frank and Ryan, Lulu Ward, Nellie Clark and Blanche Stetson.
Items: Jacob Reiley and Harry Slusher will take the road with a variety show.—This has been the best paying season ever known here.

SPRINGFIELD.
Chatterton's Opera House (J. H. Freeman, manager): Collier's Banker's Daughter, came Nov. 27, to large audience. Gulick & Blaisdell's Arabian Night co. showed 29th and 30th, to light business. Haverly's New Mastodon Minstrels showed Dec. 3, to a large house. Union Square co., with A. F. Friend, comes 4th. Barney Macaulay and co., in A Messenger from Jarvis Section, 7th, and Sol Smith Russell appears 8th in Edgewood Folks, instead of 7th, as first announced.
Adelphi Theatre (W. H. Laird, proprietor): Business for the past week good. No departures, and the following new people appeared 29th: Billy and Minnie Kaye and Mellic Clark.

SANDWICH.
Opera House: Herbert's troupe opened a three night's engagement Nov. 30th, presenting Roseade. The troupe will remain all the week if business is good. The Library association open their course of entertainments on Monday evening, Dec. 27, with a concert by the Little Concert co. The Tennesseans are also underlined in this course.

ALTON.
Snelbaker's Majestic comb., Dec. 15: Boston Ideal co. in Uncle Tom's Cabin, 20th.
Items: James Brock is organizing Georgia Minstrel troupe to take in the smaller towns during the holidays.—From all appearances, the Majestic co. will have a big house.

AURORA.
Opera House (Corbett & Watson, managers): Berger Concert co., to a fair house; an excellent entertainment, Dec. 3. Jay Rial's Humpty Dumpty co., play matinee and evening on the 4th. Billed: 14th, Hi Henry's Minstrels; 27th, Gulick and Blaisdell's Minstrel Congress; 29th, Phantom King; Jan. 5th, Milton Nobles co.; 8th, Frank Chantreau; 17th, C. L. Davis.
Harper's Theatre (Benjamin Harper, manager): Haverly's Mastodons to big houses, Dec. 1, show good. Charles L. Davis 23d; Barney Macaulay and co., 3d. Coming: Frank Mayo in Davy Crockett, 7th; Strategist co., 18th.

LA SALLE.
Billed: Gulick-Blaisdell No. 1, Dec. 4; Lottie Clark, Reader, 7th; Hi Henry Minstrels, 18th; Big Four Minstrels, 4th.
PERU.
William Arlington's Minstrels gave a poor show to a large house Nov. 29. Booked: Hi Henry Minstrels Dec. 19.

IOWA.
CECIL RAPIDS.
Opera House (C. G. Greene, manager): Berger Family Nov. 25, afternoon and evening. An excellent entertainment to good business. Miles' Juvenile Opera co. in Chimes of Normandy, to good business, 30th.
Burtis' Opera House (Howard Burtis, proprietor): Haverly's Mastodons came Nov. 30th to an overflowing house. The clog dancing was the finest ever witnessed in this city. Messrs. Sanford and Wilson were excellent in their specialties. C. L. Davis, Dec. 3.

COUNCIL BLUFFS.
Dohany's Opera House: Callender's Georgia Minstrels came Nov. 29th, to poor business. Rival Concert co. are billed for Dec. 9th. Booked: Oaken Hearts, 13th; C. L. Davis co., 15th; Frank Mayo co., 20th; Daly's Arabian Nights, 23d; Sprague's Uncle Tom's Cabin, 24th.
DUNQUEEN.
Opera House (G. D. Scott, manager): Haverly's New United Mastodons, Nov. 29, to large house, the co. is the strongest that has appeared in this city. Miles Juvenile Opera co. appeared 3d in the Chimes of Normandy; 4th, H. M. S. Pinafore to matinee and Little Duke, to good business. The co. is 50 strong.

BURLINGTON.
Union Hall (R. M. Washburn, manager): Nov. 29 and Dec. 1, Ellis' Oaken Hearts comb., to very light houses; scenery good; performance poor.
Moore's Opera House (W. W. Moore, manager): Miles' Juvenile Opera co., Nov. 20th and 27th, and matinee, to light business. B. Macaulay in A Messenger from Jarvis Section to good houses.

KANSAS.
LEAVENWORTH.
New Opera House: B. W., P. and W. Minstrels gave a very fine performance to a crowded house Nov. 26. It is the best co. that has been here for some time. Coming: T. E. Snelbaker Consolidated Dec. 6, McKnight's Naïad Queen, 13th, for five nights; Sol Smith Russell co., 15th; Frank Mayo, 15th.
German Theatre: The Musician and his Band is to be played Dec. 5 at the reopening of this house.

KENTUCKY.
LOUISVILLE.
Macaulay's Theatre (John T. Macaulay, manager): Emma Abbott's English Opera co., duplicated their great success of last year in this city past week by playing to large business. Miss Abbott is one of Louisville's favorites, and her annual visit is looked upon by our people as the event of the season. Mrs. Seguin is also a favorite in this city, and I do not remember her ever doing so well as during the past week. The chorus was very strong. Bartley Campbell's Galley Slave comb., Dec. 6; Collier's Banker's Daughter co., 9th, 10th and 11th.

Opera House (John T. Macaulay, manager): Closed during the past week. Booked: Dec. 6, 7 and 8, Neil Burgess' Widow Bedott comb.; 13, 14 and 15, Criterion Comedy co.

Masonic Temple (B. F. Hodges, manager): Booked: Dec. 10 and 11, Miner-Rooney comb.
Knickerbocker Theatre (Nellis Berden,

proprietor): Manager Borden during the past week gave one of the best variety shows outside of New York, and was rewarded with a large audience.

Metropolitan Theatre: This house will very likely be open in a few weeks under the management of two first-class variety managers.

Items: Emma Abbott Opera co. played in this city last season to \$6,000. During the past week the receipts were \$7,500, which goes to show that Louisville people will attend the theatres if the managers will furnish the attractions that they want.—Charles Chapman, the popular ticket agent of the O. and M. Railroad in this city, who has many friends in the profession, is lying very ill at the Louisville Hotel and is not expected to recover.—Selina Fetter, a well known young lady in this city, is to make her debut at Macaulay's Theatre about Jan. 15. John W. Norton, of St. Louis, will have the young lady in charge, and will raise a co. in Chicago for that purpose.—George Stephens, an old actor, returned to his home this week from the South. George gives an amusing description of Dan Rice's Floating Opera House, which is making a tour of the rivers in the South.

LEXINGTON.
Opera House (R. B. Marsh, manager): Burgess' Widow Bedott co., Dec. 9 and 10.
Items: Beyond "snide snaps," nothing doing at Opera House since Emma Abbott, who played two nights to immense business.—Manager Marsh's father, well known in theatrical and newspaper circles, has just died.

OWENSBORO.
Grand Opera House (A. Hill & Co. proprietors): John Thompson, in Around the World, Dec. 1, to splendid house. Jack and Miller's Comets presented the House Warming to fair house 2d.

MAINE.
PORTLAND.
New Portland Theatre: J. B. Studley and co. appeared here Dec. 2, 3 and 4 in Dumas' play, Monte Cristo. The play and co. were good and pleased fair audiences.

LEWISTON.
Music Hall: Dec. 2, Remenyi, assisted by Clara Poole, contralto, Mr. Edmund De Celle, tenor, and H. W. A. Beal, pianist. Remenyi called forth considerable enthusiasm from the audience.

MASSACHUSETTS.
WORCESTER.
Music Hall (R. M. Reynolds, manager): Aldrich and Parsloe with a strong support, in My Partner, Nov. 30, gave great satisfaction to a good house. Rice's Bijou Opera co. gave a fair show to small audience Dec. 1. Booked: Soldano Opera co., Dec. 7th; Lawrence Barrett and co., Dec. 9th; Mahn's Comic Opera co. in Boccaccio, Dec. 10th and 11th.

Mechanics' Hall (W. A. Smith, secretary): Donald Rummel Concert co., to a small audience, Nov. 27th.
HOLYOKE.
Opera House: The Boston Opera co. in Fatinitza, played to full house Thanksgiving night, giving excellent satisfaction. Lawrence Barrett in double bill, Merchant of Venice, and David Garrick, Dec. 8. Stella Belmonte English Sensational troupe in Greek Fire, Dec. 9. Joe Emmett in Fritz in Ireland, 13th. Willie Edouin Sparks co., 14th. Local talent benefit to Grace Missionary chapel, 17th. Davy Crockett, 22d. Buffalo Bill, 28th. Mahn's Comic Opera co., 29th. Season generally much more successful than last thus far.

LOWELL.
Music Hall (Emery & Simons, lessees): Buffalo Bill in the Prairie Wolf, to a packed house, Nov. 29. The Jolities gave a very pleasing entertainment to a small audience, Dec. 2. Joseph H. Keane and Kate D. Pell in Rip Van Winkle and Oliver Twist, 8th and 9th; John Murray and Grace Cartland in Constable Hook, 10th and 11th; Lawrence Barrett in Shylock and David Garrick, 15th; Willie Edouin's Sparks, 18th.

TAUNTON.
Music Hall (White Bros., proprietors): Gilmore and Mico's Humpty Dumpty Nov. 30, to a fair house, gave a first-class show. H. W. French and troupe of Hindoo Jugglers, Dec. 3, to a large house. Boston Ideal Uncle Tom 4th, to good houses, both at the matinee and evening performance. Coming: J. B. Studley in the Count of Monte Cristo 10th.

HAVERHILL.
Buffalo Bill co. in Prairie Wolf, to good business, Nov. 25th; The Stella Belmonte Greek Fire co. failed to appear Dec. 1: The Jolities co. gave the best entertainment of the season to a fair house, 4th. Coming: Colored Ideal co. 7th; The Harrisons in Photos, 16th.

SALEM.
Mechanic Hall: The Jolities comb., Nov. 29, to a small house. Stella Belmonte's Burlesque co. were expected the 30th. Buffalo Bill's comb., Dec. 3, to a house that was not up to the average.

CHELSEA.
Academy of Music (J. B. Field, manager): Gilmore and Mico's Humpty Dumpty co., Nov. 29 gave a very good performance to a large audience.

MISSOURI.
SEDALIA.
Smith's Opera House (George T. Brown & Co., managers): Coming: Dec. 9, Snelbaker's Majestic Consolidation.

MICHIGAN.
DETROIT.
Whitney's Grand Opera House: A. M. Palmer's False Friend comb. presented their sterling play. No finer play has been presented this season, nor has another been better acted. The co. to whom has been entrusted this splendid play perform their work excellently. Frederic De Belleville won just enmities for his rendition of the part of Lucian Greyre. J. J. Sullivan as Cuthbert Fielding did well. Eleanor Cary as an actress is a gem of the first water, and secured instant recognition as an artist. Her Edith Fielding was truly the part of the play. No leading lady has shown more skill or given such perfect satisfaction as she has this season. A beautiful face, graceful carriage, melodious voice, charming taste in dress are a few of this lady's qualifications. Kate Dennett acted the Lady Oden carefully and satisfactorily. Nellie Morant as Eugenia Martland was delightful. The scenery was good, especially the first set, showing the gold fields of Australia. On Friday and Saturday evenings Nick Roberts' Humpty Dumpty, to fair houses. This week, Corinne and co. in Magic Slipper, under management of C. B. Hess, two nights and Wednesday matinee, and for the remainder of the week Josh Whitecomb.

Detroit Opera House: Dreams as presented by the Edouins, a dark's last a good business the first half of the week. Jacques Kruger as the impecunious photographer

was irresistibly funny. It was original in conception and artistic in a high degree. James T. Power did what little he had to do well and proved himself the second artist in the co. Alice Atherton was charming. Leslie Edmunds was truthfully "very dizzy". Lotta Belton is an artist and has a remarkably full and rich tenor voice. Miss Shapleigh is pretty as a picture and sings sweetly. Julia Edouin is a lively soubrette. The transformation scene is a marvel of artistic skill. Thursday night Henrich Courell and co. from Buffalo gave us Baransky. Joseph Jefferson in the Rivals and Rip supported by a splendid co., did an immense business the last two nights of the week. The Rivals was never presented in Detroit with such a notable cast as on this occasion. Jefferson as Bob Acres, Mrs. John Drew as Mrs. Malaprop, Maurice Barrymore as Captain Absolute and Frederic Robinson as Sir Anthony Absolute. This week the Knights in Otto for three nights and Boston Ideal co., last two nights and matinee.

Items: C. H. Hathaway's Music Hall course of entertainments opened very auspiciously with the Little Concert co. on Thursday evening last, over two thousand being seated.—The next will be a lecture by Prof. Swing, of Chicago.—Mrs. John Drew had proof that Detroit has grown since her first visit here, which event was thirty years ago as a member of the co. supporting Edwin Forrest. Then by the aid of a lantern she was obliged to pick her way step by step over the street crossings which consisted of a pine plank. Now the electric lights, bright as day outdoors, conduct her from the Detroit to her stopping place, the Russell.

GRAND RAPIDS.
Powers' Opera House (William H. Powers, manager): The Knights appeared in Otto before a fair-sized audience Nov. 29. The co. is excellent throughout and gave a very enjoyable entertainment. Frank Mayo in Davy Crockett Dec. 2, to very large business. Affie Weaver as Eleanor Vaughan was excellent, and divided the honors with the star. Booked: 3d and 4th, Clinton Hall's Strategists; 9th, the Great and Only Hermann; 10th, Salsbury's Troubadours; 11th, Harry Webster; 16th, 17th and 18th, Hough's co. in Forsaken.

Smith's Opera House (William B. Smith, manager): This house has run to paying business during the past week, and the co. engaged is a fair one and embraces the following variety people: Max Arnold, Anna Cushman, Crosby and Martin, Gracie Burton, Varney and Debar, Mary E. Rice and Edith Sinclair, in the drama entitled Nevada Kate. Next week Fanny Herring appears in Little Buckshot.

Item: The sale of THE MIRROR increases constantly here.

JACKSON.
Opera House (George W. Stevenson, manager): Clinton Hall's Strategists, Dec. 2, to a good house. Mr. and Mrs. George S. Knight in Otto, A German, 4th, to a large audience.

UNION HALL (C. J. Whitney, manager): Frank Mayo in Van the Virginian, Dec. 1, to a well filled house.
Items: The Strategists will return during holiday week.—Mrs. B. Macaulay is now stopping at the Hubbard House.—Mrs. Mayo has been visiting her many friends in Jackson.

ADRIAN.
Opera House (Chas. Humphrey, manager): Frank Mayo Nov. 29, to a good house. Oliver Doud Byron in Across the Continent, Dec. 4; Donovan's Tennesseans 18th; Salsbury's Troubadours 13th; W. H. Power's co. 25th and 26th.

KALAMAZOO.
Union Hall (W. R. Solomon, manager): All the Rage Comb. Nov. 27th, to fair business. Frank Mayo in Van the Virginian, Dec. 4th.

ANN ARBOR.
Hill's Opera House (C. J. Whitney, manager): Frank Mayo played Davy Crockett to good business, Nov. 30. Dec. 3.
University Hall: Dec. 3, Maria Litts Concert co., to good audience. Booked: Minnie Palmer, 15th.

ADRIAN.
Opera House (Charles Humphrey, manager): Oliver Doud Byron to large house. Coming: Donovan's Original Tennesseans, 22d.
Dean's Opera House (A. P. Dean, proprietor): Closed.

MINNESOTA.
ST. PAUL.
Opera House (John X. Davidson, manager): John T. Raymond, three performances, Nov. 26 and 27, presenting My Son, Col. Sellers and Risk to good houses. Louise Lester, of the Nathal Opera co., was the recipient of a complimentary benefit, 29th; she had a fair house. Col. Sinn's Golden Game comb., three performances, Nov. 30, Dec. 1 and 2; performance good and well received; fair houses.

Items: The Nathal Opera co. are making a tour through Minnesota and Wisconsin, but have parted company with Mr. Nathal.—Louise Lester and Mr. Nathal are now en route for San Francisco, Cal., to fill an engagement.

MINNEAPOLIS.
Criterion Theatre (Bryton & Carver, managers): The Octoroon proved a success during the week; The Iron Mask, Dec. 3d and 4th. Next week Under the Gaslight and Oliver Twist.

Academy of Music (Herrick Bros., managers): Miles Juvenile Opera co. cancelled; Golden Game comb., Dec. 3d and 4th, are the only attractions booked at this house till 20th, when the Abbott Opera co. give four performances. Weeks of 6th and 13th are open.

NEW JERSEY.
JERSEY CITY.
Academy of Music (Dr. Hooper, manager): Chantreau's Kit co. played Nov. 29 to crowded house; performance first class. H. B. Mahn's Boccaccio, Dec. 2, 3 and 4, received with good houses and many encores. Cecil's Mysteries, 6th and 7th; Jersey City Dramatic Club, in A Game of Cards and A Serious Family, as a benefit to Hudson County Hospital, 8th.

Taylor Opera House (John Taylor, manager): Agnes Leonard, Nov. 29, to fair house; Amy Stone, Triple Alliance, 30th, to small house. F. S. Chantreau as Kit, 3d, gave good satisfaction; business fair. Haverly's Black One Hundred, 4th, to a jammed house. Coming: 8th and 9th, Cecil's Mysteries; 13th, Gus Williams and comb.; 17th, Mrs. G. C. Howard and comb.; 18th, Mue. Rentz's Female Minstrels.

NEW HAMPSHIRE.
MANCHESTER.
Smith's Opera House (A. D. Stark, manager): Stella Belmonte's Greek Fire comb. failed to appear 2d, as billed. She-bey's Constable Hook co., Dec. 4, to good house.
Music Hall was opened 2d, by P. Horne,

as a Dime Variety theatre. He is doing a good business. Billed: A Celebrated Case 7th; Lawrence Barrett 11th.

Item: The new opera house is nearly completed, and will be opened about Christmas.

NASICA.
Franklin Opera House: New York Minstrel Comic Opera co. in Trial by Jury and Pinafore Nov. 26; poor show, but a full house. Prof. W. H. Niles appeared before a fair audience 29th. Billed: Putnam's Jolities Dec. 3; Dan Shelby's co. in Constable Hook 6th.

PORTSMOUTH.
Franklin Theatre (A. Stavers, manager): Daniel Shelby's Constable Hook comb. Dec. 3 to a fair house.
Music Hall (John O. Ayers, manager): The Fairbairn Family in concert Dec. 5. Deacon Crankett co. 8th.

NEW YORK.
SYRACUSE.
Wieting Opera House (Philip H. Lehnen, manager): The Boston Ideal Opera co. played a remarkably brilliant engagement to crowded houses, Nov. 30 and Dec. 1 and 2, Fatinitza and Chimes of Normandy being the operas given. The Rionda Concert co. were here on Dec. 3, to poor business. Bookings: 6th and 7th, Willie Edouin's Sparks; 8th, Mrs. G. C. Howard in Uncle Tom's Cabin; 9th, Bijou Opera co.; 10th and 11th, Aldrich and Parsloe's My Partner.

Grand Opera House (Philip H. Lehnen, manager): Joseph Jefferson, in The Rivals, to a large house. On the whole, Mr. Jefferson's characterization was a fine one. Frederic Robinson, as Sir Anthony, played finely; Maurice Barrymore's Capt. Absolute was full of his personal mannerisms; Rosa Rand did only fairly as Lydia; Mrs. John Drew was the bright particular star of the co., and her Mrs. Malaprop was a study. Booked: Gen. Tom Thumb, 6th, one week.

Items: Edgar Strakosch, agent for My Partner, is in town.—Manager Lehnen plays the Ideals through Canada. He will have some six first-class combs. playing over his central and northern circuits during this month; he also announces Mlle. Bernhardt, March 16.—The latest advertising scheme is postal cards, with printed announcements of the week upon them, which are mailed by Manager L. to the clubs and residences of theatre patrons.—Mitchell's Pleasure Party passed through here on Monday last, en route for Oswego, N. Y.—Walter Hine, advance agent for Sparks, has been in town.—J. Spencer Fish, press agent for Gen. Tom Thumb, is here working the town for the General.—The Rochester dailies sail into the Daniel Juvenile co., who were there last week. They think the S. P. C. C. ought to interfere.—Pierce L. Jarvis, agent for Mrs. G. C. Howard, was also in the city.

ALBANY.
Leland Opera House (J. W. Albaugh, manager): Minnie Palmer and co. in Boarding School drew large and well pleased audiences during the past week. M. B. Curtis opens here in his new play, Samuel of Posen.

Martin Opera House (Col. Foote manager): The Harrisons in Photos 29th, 30th and Dec. 1, did a large business. Taken as a whole the entertainment offered by the Harrisons was the best of the kind presented here this season. 2d, 3d and 4th, Aldrich and Parsloe, in My Partner, drew large and delighted audiences. 10th, Remenyi Concert co.

Tweddle Opera House (William Appleton, jr., manager): Dec. 1, Rionda Concert co. to small audience. 2d, 3d and 4th, J. B. Polk and co. in A Gentleman from Nevada. The play did not make a favorable impression. 7th, Kate Thayer Concert co., assisted by Curti's Spanish Students.

Wood's Novelty Theatre (Harry Wood, manager): Business continues large. The following artists are announced for the coming week: Al. Liston in specialties, May Arnot in her cabinet mystery act, Fernand Fleary, character artist, Lillie Howard, serio-comic, Carroll and Walters, musical mokes, Ophelia Starr, song and dance artist, Ned West, in new specialties, and the Woods, Harry and Minnie, in the sketch, A Devil of a Scrape.

Items: The illness of Alice Harrison, during the engagement of the Photo co. here, caused considerable regret.—Gus Williams and the Tourists will shortly appear at Martin's Opera House.—Curti's Spanish Students are advertised here as the originals.—Joe Emmet's son is attending the Boys' Academy in this city.—Salvini will give three performances at Tweddle Opera House during February.—Owing to illness Mlle. Rionda did not appear at the concert on the evening of the 1st.

ROCHESTER.
Cornthian Academy of Music (Arthur Lutheford, manager; F. C. Rust, business manager): The new comedy Wedlock drew light houses, Nov. 29 and 30. The Apollo club appeared Dec. 1 to a large and very select audience. The Philharmonics, 2d, to a fine house; The Boston Ideal Opera co. in the Chimes of Normandy, 3d; Fatinitza, 4th, afternoon and evening. J. K. Emmet and co. will present Fritz in Ireland for six nights and matinee, opening 6th; Louis Aldrich and Charles Parsloe and co. in My Partner, 13th, 14th, 15th and 16th; Our Gentlemen Friends, 17th and 18th; All the Rage co., 20th, and week.

Grand Opera House (Joseph Goboy, manager): Closed the first three nights of last week; opened by Joseph Jefferson and co., 2d, when The Rivals was presented to a house crowded to the doors. Mrs. G. C. Howard and co. in Uncle Tom's Cabin, 3d and 4th, to medium business; Minnie Palmer's Boarding School co., 6th, 7th and 8th; Jarrett's Cinderella co., 9th, 10th and 11th; Salvini and co., 13th; Leavitt's Specialty co., 14th and 15th; Graves' Four Seasons co., 16th, 17th and 18th; Mystic Crew comb., 20th, 21st and 22d; Gus Williams and co., 23d, 24th and 25th.

Academy of Music (Meech Bros., proprietors): J. K. Emmet concluded a successful week's engagement at the Academy, Dec. 4, the week's receipts being over one thousand dollars. For this week, the first half, we have Leavitt's Vaudeville and Specialty comb. They comprise some first-class people, a number of whom have been on our boards at different times before. For the balance of the week Tony Denier's new Humpty Dumpty troupe will be the attraction. For the week following All the Rage will be presented by J. M. Hill's strong co., and for Christmas week Denman Thompson in Joshua Whitecomb.

Adelphi (Joe Lang, manager): Fair houses were the rule last week, and the programme presented was heartily applauded. For this week a good co. are engaged.

Items: January 19, Archibald Forbes lectures at St. James Hall on The Inner Life of a War correspondent.—We shall have to wait until February before we have the pleasure of seeing Salvini.—The Donald Rummel Concert co., which includes among its members Marie Schelle, formerly of this

city, Emma Roderick, Signor Belari, tenor, and Levy, the pianist, will give a concert at St. James Hall, Jan. 5.

TROY.
Griswold Opera House (S. M. Hickey, proprietor): The Polk Comedy co., in A Gentleman from Nevada, opened Nov. 29, for three nights, to light houses. Dec. 6, 7 and 8 (with matinee 8th), Aldrich and Parsloe's My Partner comb.; 9th, 10th and 11th, W. Edouin's Sparks co.

Rand's Opera House (Gardiner Rand, proprietor): Dec. 3 and 4, Harrison Comedy co., under the management of Martin W. Hanley, drew large audiences. The play is one of the best of the kind, and admirably acted. 6th, Gilmore and Mico's Humpty Dumpty troupe; 8th, Kate Thayer Concert co. and Spanish Students; 11th, Skiff and Gaylord's Minstrels.

Grand Central Theatre (P. Curley, manager): The new fare this week include Mlle. Desiree, Sanders and Wright, and Maude Sheppard; business good; Yaukie Robinson, 13th.

Music Hall: Remenyi Concert co., 8th.
Items: Martin Hanley, manager of the Harrison co., made hosts of friends during his stay here, and will always be welcomed to Troy.

UTICA.
Opera House (John Abercrombie, manager): Fatinitza, by the Boston Ideal Opera co., Nov. 29. Large audience. The co. visit us again this season. Joseph Jefferson and Mrs. John Drew, in Our Rivals, to big house Nov. 30. The Kate Thayer Concert co. and Spanish Students Dec. 1. Mrs. G. C. Howard's Uncle Tom co., to fair house, 2d; Cinderella 6th, 7th and matinee; Willie Edouin's Sparks 8th; Aldrich and Parsloe's My Partner 9th; Gilmore and Mico's Humpty Dumpty comb. 11th.

City Opera House (P. J. McQuade, manager): The McGilgenny Family 13th and 16th.

KINGSTON.
Sampson Opera House (Philip Sampson, manager): Attractions booked: Skiff and Gaylord's Minstrels, Dec. 10; William J. Scanlan in Tony O'Dowd, 14th; Donald Rummel Grand Concert co., 15th; Guy Family Variety comb., Christmas night, 25th. Taylor's Uncle Tom's Cabin co., and Hind's Two Orphans comb., have written for dates.

Music Hall (Cornelius Burhans, manager): Victoria Loftus' British Blondes, Dec. 23, and Guy Family Variety comb., 27th.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): Annie Pixley appeared as M'Lisa to good business, Nov. 30; audience well satisfied. Mme. Rentz's Female Minstrels to good house, Dec. 3. Coming: 6th, Galley Slave co.; 9th, Nick Roberts' Humpty Dumpty; 11th, George Holland and Our Gentlemen Friends; 14th, Mitchell's Pleasure Party, in Our Goblins.

BIRMINGHAM.
Academy (A. D. Turner, manager): Chapman's Dramatic co. in Woman's Faith, the 4th, to fair sized audience. Agnes Leonard was unable to appear on account of illness; the part of the star was acceptably filled by Miss Ulmer. Coming: Mrs. Howard's Uncle Tom co., the 10th.

YONKERS.
Washburn Hall (John W. Alexander, manager): Cecil's Mysteries, Dec. 3d and 4th. Mr. Cecil is an excellent magician and gives a pleasing entertainment.
Items: Four concerts are to be given this Winter under the auspices of the New York Philharmonic Society.—Thomas' Literary and Musical concert on Dec. 13.

OSWEGO.
Academy of Music (W. B. Phelps, manager): Our Goblins, as presented by Mitchell's Pleasure Party, is quite amusing, and serves to pass an evening pleasantly. They had a fair house, 29th. Another Uncle Tom troupe, Mrs. G. C. Howard, on the 9th; Gilmore's Humpty Dumpty co., 18th.

OWEGO.
Wilson Hall (George W. Sweet, manager): May Roberts and Sterling Comedy co., Nov. 29th, one week, to fair business, playing Led Astray, Lucretia Borgia, Enoch Arden, One Christmas Eve, Guy Mannering and Shelia.

AUBURN.
Opera House (A. Shimer, manager): George E. Stevens' Uncle Tom's Cabin co., Dec. 4. Item: Things theatre have been very quiet here during the past week, and local amateurs have had quite a harvest.

LOCKPORT.
Hodge Opera House (James Statts, manager): Kate Thayer Concert and Spanish Students, to good business, Nov. 30. Coming: All the Rage comb. Dec. 27.

BROCKPORT.
Ward's Opera House (J. R. Ward, manager): Booked: Dec. 4, A. H. Brooks, Dramatic Reader; 6th, Mrs. G. C. Howard in Uncle Tom's Cabin.
Concert Hall: The Authors Carnival 6th, one week.

BATAVIA.
Opera House (John Dellinger, manager): W. C. Mitchell's Our Goblins Party, came Nov. 30, to about \$450 house, and gave a very interesting performance. There is nothing booked for next week.

POUGHKEEPSIE.
Collingwood Opera House: Joseph Jefferson played Bob Acres in the Rivals, Nov. 29th. The audience was large.

NORTH CAROLINA.
RALEIGH.
Tucker Hall (W. H. and R. S. Tucker, proprietors): Cyril Searle's Dr. K., supporting Rose Eyttinger, presented L'Ancien-moir to good business, Dec. 1, and Led Astray to a smaller house on the 2d. Fanny Davenport will be here later in the month; date not yet fixed.

CHARLOTTE.
Opera House (L. W. Sanders, manager): Haverly's Widow Bedott, Dec. 2, to big business; co. first class. Coming: DeLano's Comic Opera co., 6th; T. W. Keene as Richard III., 7th, and Abbey's Humpty Dumpty, 9th.

NEBRASKA.
OMAHA.
The Academy (D. A. Griffen, manager): Nov. 30, Dec. 1 and a matinee, Fannie Louise Buckingham appeared as Mazeppa. The lady is on her way to Australia, and thinking to relieve the monotony of the long jaunt from Milwaukee to San Francisco, and at the same time put money in her purse, agreed with Manager Griffen to play with an amateur co., which he promised to procure and put under immediate rehearsal. By much hard work and coaxing, the smallest number of people that the play could be squeezed through with were finally got together, and the play commenced. The result was, on the first night, one of the most laughable shows ever seen on our stage. Not a soul was up in their lines; the supers

NEW YORK MIRROR

FOUNDED IN 1823 BY GEORGE P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE, EDITOR.

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Barnes, W. D. (3)	Levanon, Alfred
Bassett, Jedediah	Leonard, John J.
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Belton, Lotta	Langdon, W. B.
Brown, Mrs. Nellie	Livingston, W. H.
Bonner, Robert	Lawrence, Atkins
Belmont, Grace	Lyon, Ethel
Brown, Tom	Lucelle, Emily
Blythe, Helen	Morrison, James
Clapham, Harry	Miller, Joaquin
Carina, Mme.	McCabe, T. F.
Callender, Manager	Mills, Harry (2)
Cody, William F.	Morton, E. W. (3) telg
Cavendish, Ada	Mackay, F. F. (2)
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Chambers, Augusta	McKay, Andy
Conner, L. G. (2)	McLund, Phil A.
Cruvelli, Signor	McDonough, Tom
Curti, Carlo	McDonough, J. E.
Campbell, Bart'ey	Montgomery, Mr.
Craig, C. G. (2)	Mordant, Miss M.
Davenport, Fanny	Morton, Charles
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Daiziel, D.	Nelson, W. B.
Demerest, G. N.	Newcomb, Bobby
Darling, Bessie	Night, George
De Castro, M.	Oswald, Mond
De Kater, Helen	Poise, Harry
Debon, Frank	Potter, Helen
Dunn, Julia E.	Prescott, Marie
Du Brout, A. F.	Price, Edwin
Dracy, H.	Plaidard, F. S.
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Forbes, Archibald	Palmer, Minnie
Farrell, Minnie	Raymond, John T.
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Griffin, Dr. Hamilton	Ruby, James
Granger, Willie	Roberts, Richard E.
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Garthwaite, Fannie	Rebers, Salile
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Gorman, J. D.	Stone, Alonzo
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Jackson, Minnie	

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

Manager Abbey and The Mirror.

In a recent interview with the correspondent of a Boston paper, Manager Abbey made a very singular statement in regard to this paper. The successful opposition of THE MIRROR to the production of the Passion Play was "instigated," he said, "by a rival manager." This is one of those statements that come under the descriptive head "Important, if true." Manager Abbey does not supply us with any evidence of its truth. He leaves it open to conjecture whether he is merely expressing an opinion or recording a fact. He does not tell us who this "rival manager" is, nor even what manager he considers his "rival." But the more we considered this curious assertion the more we felt impelled to discover this remarkable newspaper instigator. Here, in Manager Abbey's opinion, was a rival manager, so powerful and influential, that he could not only instigate THE MIRROR to oppose the Passion Play, but could actually array against it all the leading newspapers of New York, all the religious press, all the clergymen in their pulpits, all the people in their homes. Such a manager as this, it would be a misuse of terms to call a "rival." He would be a despot, an imperial, an omnipotent manager. In the interest of the profession, THE MIRROR felt called upon to discover this theatrical Caesar, since Manager Abbey would not reveal his name. A manager who can wield the whole public opinion of New York against a self-styled "rival," was to be dreaded lest he might employ his mysterious influence irresponsibly, maliciously or ignorantly. To be made responsible he had only to be known; and, therefore, THE MIRROR went to work to

hunt him up, and examine the sources of his supremacy.

We have sent to all the metropolitan managers the simple question, "Did you instigate THE MIRROR?" and they all reply that they did not. There is none of them who will confess that he is an instigator. All of them profess the friendliest personal sentiments toward Manager Abbey, and disclaim the position of rivaling him in anything, especially the Passion Play. Yet every other manager has put himself fully and freely upon record as condemning the attempt to produce that play, in language as emphatic and decided, as that which THE MIRROR was compelled to employ. Managers Wallack, Daly, Palmer, Haverly, Henderson, Gilmore, Mackaye, Poole, Pastor, Harrigan, McCaull, Neundorf, Cottrelly—all of them opposed the Passion Play; but none of them will admit that he instigated THE MIRROR. On the contrary, they are perfectly unanimous upon one point, which is that THE MIRROR instigated them. Interviews with the editors of the leading daily papers have not been more productive of information in regard to this managerial instigator. Asked if any manager instigated them to condemn the Passion Play, they all laugh and say, "Certainly not." Asked what would have been the consequence if Manager Abbey had withdrawn his advertisement in consequence of their opposition to the play, the Herald says: "O, we should have put up the shutters, of course;" the Tribune says: "That would have closed our office, perhaps;" the Times says: "The shock would have been preposterously annihilating;" the World says: "No great journal could be expected to survive that;" the Sun says: "Without Manager Abbey's advertisement it is obviously impossible to issue our paper;" the Star says: "We cannot conceive anything more fatal to all concerned." Thus they jest; but they deny the instigation and disclaim the instigator. After the weary work of a week in trying to hunt down the potential manager who instigated THE MIRROR, we are forced to the reluctant conclusion that there is no such man. Manager Abbey is either mistaken, misinformed or misrepresented. He has made, or is credited with making, an assertion without the shadow of foundation in fact.

When THE MIRROR was first issued, we proudly declared that it was, and should always be, a paper for the whole profession, neither owned, controlled or influenced by any manager, theatrical agent, star or actor. To this declaration of principles we have steadfastly adhered, and nobody knows this better than Manager Abbey himself. Our independence may be a matter which he cannot understand, because he sees so little of it in his own immediate neighborhood; but nevertheless it exists, and he will be taught in time to appreciate and respect it. No manager owns a single dollar's worth of stock in THE MIRROR; no theatrical agent has the slightest control of its columns, except legitimately and at the ordinary advertising rates upon the pages devoted to that department of our business. We repeat that nobody knows this better than Manager Abbey who has unsuccessfully attempted to influence our opinions through our business interests. But what, even Manager Abbey, ought by this time to understand, is that the universal uprising against his Passion Play was a protest by the whole profession, backed by the entire community against the degradation of the stage, and that THE MIRROR, as the recognized organ of the profession, only gave expression to this righteous and overwhelming public sentiment.

A Look Ahead at the Holiday Business.

Some of our readers may be good enough to remember that, during the Summer, when THE MIRROR was alone in predicting the prosperity of the theatres, this season, we also predicted that the season would be memorable for the revival of the glories of spectacle, which have been too long banished, by various causes, from the American stage. Up to the present time, it has seemed as if this prophecy were not to be verified; but the epigram which is passing into a professional axiom, "what THE MIRROR says, always comes true," will soon have another brilliant confirmation. The splendid revival of the Kivalry's version of Around the World in Eighty Days, by Manager Haverly, at Niblo's, appeared at first to establish, and then to discredit, the truth of our forecast; for, although brilliantly presented, it certainly was not as successful as its merits deserved. Events will demonstrate, however, that the Kivalry spectacle was only premature. However, the immediate result of it was to turn the attention of our managers to other directions. Wallack and Daly opened their doors to farcical comedy, which had already had its day at other houses, and both have made money out of this sort of novelty, the former adapting from the English, the other from the German, although both the Guv'nor and Neddes and Pins have a common Teutonic

gin. Manager Palmer devoted himself to the greatest effort of his professional life in his grand experiment with Daniel Rochat. Manager Abbey, engrossed with his Bernhardt speculation, took no note of the theatrical signs of the times. At the Fifth Avenue, Manager Haverly has made a bold stand, first for American plays, and then for the legitimate. The Standard, rented to French opera at the opening of the season, has not yet afforded Manager Henderson an opportunity of developing his own plans, if he have any formed. Nevertheless, while all our managers seemed to be thus drifting further and further away from the spectacular predictions of THE MIRROR, we have never lost faith in our prevision.

Now, as the programmes of the different theatres for the holidays begin to be published, anybody can see that THE MIRROR was right. Indeed, there have been outcroppings here and there, already, which might have taught shrewd observers what was coming. Tompkins and Hill, of the Boston Theatre, two of the most astute managers in the country, led off with a magnificent spectacular play. Manager Abbey felt the influence, without knowing it, and had determined to produce the Passion Play as a spectacle, if THE MIRROR, in the interest of the whole profession, could have allowed him to produce it at all. In their quiet nook at the Theatre Comique, Managers Harrigan and Hart, who appreciate the public taste instinctively, have put the Mulligan Nominer upon the stage with all the scenic effects possible, adding a masquerade ball and a steamboat explosion to the usual attractions of their popular vaudevilles. These signs may have been overlooked; but, if noticed, they could not have been misinterpreted.

Within a few weeks the metropolitan stage will be in a blaze of spectacle. At Wallacks, the London sensation called The World, is in preparation and will be brought out in a manner not inferior to that which draws crowds to Drury Lane. At Niblo's Garden, the Kivalry Brothers are importing gorgeous costumes, scenery and properties to eclipse the Black Crook by their production of the Parisian sensation of last season, The Black Venus. Manager Daly has his Nautch dancers and Indian jugglers safely housed on Broadway, ready to be presented to the public in a new spectacular opera, by the composer of The Royal Middy, called Nisida, which is being performed at the Thalia this week. Having recovered from his Passion Play fever, under our professional treatment, Manager Abbey has now settled down to healthy theatrical work and will follow his Salvini engagement with a spectacle at Booth's, which will make Commodore Tooker blush for the shady splendours of Sardanapalus. After a brief revival of The Banker's Daughter, to gain time for the necessary preparations and rehearsals, Manager Palmer will adorn the Union Square stage with scenery for his new French melodrama that will surpass anything which Marston has yet painted. There are more spectacles, great and small, according to the size of the theatres, in contemplation at other houses; but we have revealed enough to prove that THE MIRROR was not at fault in its prophecy. Even at the Academy of Music, where new scenery has been of late years such a phenomenon, that a special entertainment was given to form a fund to pay for it, Manager Mapleson has astonished the habitués with a spectacular rendering of Boito's Mefistofele, and has found his reward in immense audiences for an opera which is more scientific than melodious, and about which no two musicians are perfectly agreed. We know that, after the reign of spectacle, there will be a general and sensible reaction in favor of the legitimate; but this consideration ought to make everybody only the more ready to welcome the era of spangles and sensations, glare and glitter, ballet and beauty, lively limbs and lovely scenery, gorgeous costumes and resplendent paraphernalia soon about to dawn upon the profession at most of the first-class theatres of the metropolis and throughout the country. THE MIRROR, to which no reputable class of the profession is indifferent, gladly hails the news of a change of performance that will render the coming Christmas merry, and the New Year happy in many humble homes.

The Jewel Reputation.

When Cassio, yet in his cups, is publicly disgraced and dislodged by his commander as a punishment for his drunken folly, his first thought is not of the loss of authority and the consequent opportunities for personal preferment, but of the injury to his personal character consequent thereon. "My reputation, Iago," is the despairing lament he pours into the ear of his false friend, and the shattering of this priceless jewel robs the man completely of his honor, dignity and self respect. There is probably no vocation in which this badge of repute is set so little store by among the general public as that of the player. From the very nature of his occupation, which makes his name a familiar word, it is perhaps not so singular that this should be the case. A

merchant may conduct himself like a brute in the bosom of his family; a lawyer may not in drunken orgies; a physician may dissipate his earnings at the gaming table; a bank president may steal the hard-earned savings of the poor; a clergyman may break the letter of the Seventh Commandment, and his misdemeanor or misconduct will be carefully covered up by Society, glibly smoothed over by the honest, influential Press, and permitted to sink away forgotten in the vista of the immediate past. The presence of a few black sheep does not bring down general disrepute upon all the members of these folds. If our merchant beats his wife or starves his children, we do not condemn the cloth or the edibles he sells. Because the learned profession of the law has a following of sharks that prey upon all that are unfortunate enough to fall in their way, we do not hesitate to invoke the assistance of a lawyer to make our wills, rescue our property from peril, or defend our personal liberty. Why should we bother our heads about the respectability of our doctor? So long as he can pull us through the dangers of disease, or keep us in the enjoyment of good health, what business is it of ours if he squanders our generous fees over the treacherous green table of the gambling hell? Because there are ugly stories current about the conduct of "our beloved pastor" should we deny ourselves the spiritual intercourse of the Shepherd? Certainly not. So long as they perform the functions of their offices properly, and do not furnish Mrs. Grundy's capacious maw with more than a moderate quantity of scandal per annum, nobody cares, or if anybody does he hasn't time to wonder the proverbial nine days, before a fresh supply of dirt is generated which demands instant attention. And so the Vanity Fair fairly proceeds.

But the same singular influence which makes the laws, etiquette and regulations governing the theatrical profession, totally different from the laws that limit any and all other classes of society, is strikingly apparent in this matter of reputation. A look, a word, an act that may be placed under the light of false construction, often brings an innocent and unoffending woman or an honest and respectable man into disrepute. This danger deters many from entering the ranks of the profession, and it is possibly the real cause which keeps the followers of a noble art beyond the pale of society. Unfortunately it is a well known fact that much of the scandals, the back bitings, and the innuendoes which militate against the proper social recognition of actors and actresses, come from a crowd of loafers and vagabonds that cling to the skirts of the profession, subsisting upon the fruits of persistent blackmail, blackguardism and low device. Like the camp-followers who trail along in the wake of an army, they plunder, thief and destroy whatever comes in their way with wanton boldness. Thanks to THE MIRROR, which has always been the avowed enemy of all enemies of the profession, these sharks have been exposed, scoured and rendered well-nigh powerless. Although these miserable harpies are no longer in a position to exercise the advantages they possessed before THE MIRROR whipped them like curs into obscurity, still there are many factions adverse to stage and actors who must not be furnished with a single weapon to wield against either. It behooves every man and woman in the dramatic guild therefrom to avoid every appearance of evil, and to regard the jewel Reputation as a possession of inestimable worth.

PERSONAL.

WOODTHORPE.—Mrs. Edith Woodthorpe is a mother.

DINGESS.—John Dingess has been engaged as business manager of the Happy Thought combination.

RIGL.—Emily Rigl plays the leading part in Only A Farmer's Daughter next week in Williamsburgh.

LEWIS.—Catharine Lewis has made a decided hit in the new Long Branch. The part fits her like a glove.

CLIFFORD.—Edwin Clifford writes that he is not connected in any capacity with the Our Candidate company.

COURTAIN.—Harry Courtaine played Lewis Morrison's part in the Legion of Honor on Monday night at the Park.

TRYON.—Col. T. C. Tryon was arrested in Cincinnati Dec. 2, for larceny of a trunk belonging to Frank Mayo, and held for trial.

EDWARDS.—Harry Edwards is probably the most vigorous exponent of the old and stately school of acting on the New York stage.

BARNES.—The Marriage Certificate, Elliott Barnes' new piece, is under consideration, and will probably be produced by a local manager.

SCHOEFFEL.—John Schoeffel has come on from Boston to manage Booth's during Manager Abbey's absence with Bernhardt. No change is made in the staff of the house.

BARRON.—J. M. Barron, business manager of Owens' Academy of Music, Charleston, writes: "THE MIRROR answers all necessary purposes for our business. It is always reliable."

MEAN.—All the newspapers donated the space for the Elk's benefit "ads" except the Herald—a paper that enjoys the largest theatrical advertising patronage of any daily in the United States.

DAVENPORT.—Fanny Davenport's success in Philadelphia, the past fortnight was remarkable. The press gave An American

Girl fits, but universally spoke in glowing terms of the star's acting.

GARDNER.—Frank Gardner has entered suit against Manager Daly for alleged non-payment of a note which has been outstanding since 1874. It related to the payment of a sum for breach of contract.

PARADE.—Haverly's Colored Minstrels, 100—snuff 'em—100, paraded and drilled in front of THE MIRROR office Monday afternoon. They presented a natty appearance and went through their fancy evolutions skillfully.

RICKABY.—John Rickaby came on from Philadelphia Tuesday to arrange some preliminaries relating to the engagement of Gus Williams at the Grand Opera House in January. He reports business deliciously big everywhere.

BURKE.—John M. Burke has been engaged by M. B. Curtis to take the business management of his Sam'l of Posen company. Mr. Burke is a capital fellow, a thorough worker, and he built up one half, at least, of Bartley Campbell's success.

PAULING.—Frederick Pauling commences his season Dec. 16 with a carefully selected company, a repertoire embracing Hamlet, The Fool's Revenge, Merchant of Venice, Lady of Lyons and Salviatti, the Silent Man, and every prospect of great success.

ROOSEVELT.—Much interest is manifested in the appearance of Blanche Roosevelt next January at the Boston theatre in the Masque of Pandora. We trust that her business management will be better conducted than it was during her recent unfortunate engagement at the Union Square.

CLAYBURGH.—Edward Clayburgh, an energetic and pushing young manager, has taken Lillian Spencer in hand and will shortly take her on an extended tour with a new play. She made an excellent impression at the Fifth Avenue recently. Mr. Clayburgh is hard at work getting dates.

BERGER.—Anna Berger revived the memories of her delightful career playing at the Elk's benefit last Thursday. She executed several difficult selections with that delicacy and grace for which she is justly celebrated. Such a talented musician should be heard oftener.

ELLANI.—Mlle. Ellani was sent for recently by Gus Williams to take a position in his company. She did not suit and was dispatched back to New York with one week's salary and all expenses paid. Now she claims salary for the entire season and has taken steps to institute a suit.

FOLLIN.—Arthur Follin was in town Monday. Referring to the many changes that have been made in the Two Nights in Rome company, he says that he has got tired of being "a good fellow" and letting his people come and go at their own sweet will. Hereafter he will hold them to the strict fulfillment of their contracts.

HICKS.—The advance agent of Salvini is in town making preparations for the tragedian's opening next week at Booth's. The original plan was to play Hamlet the three last nights of the first week, but La Morte Civile made such a hit in Philadelphia that manager Stetson telegraphed on to have that piece substituted for Saturday night.

SARGENT.—High Private Harry had an awfully ghastly jolly hard time of it lately in the South. His company are straggling New Yorkward one by one—some have pawned their personal effects for railroad fares, and others are coming in by detachments on their baggage. The way of the bad manager is hard, but the way of his company is harder.

CONNER.—Manager J. C. Conner, manager of the Royal Opera House, Toronto, was in town on important business last week. He reports the present season the very best he has ever experienced, and that his house has met, with immense success straight through. Mr. Conner is a genial, energetic man, full of energy and possessed of the requirements necessary to a prosperous manager.

HOLBROOK.—Nellie Holbrook, the young lady who is going to undertake to play Hamlet next Monday night at the Windsor, has the endorsement, it is claimed, of General Grant, Secretary Sherman and other big political guns. Republicans are not ungrateful, and perhaps not Republicans. Garfield and Arthur audiences will probably be the rule next week at Manager Murtha's establishment.

TANNHILL.—Mrs. Frank Tannhill, who was with the Agnes Robertson company, stated to a MIRROR representative that Strakosch had treated the troupe shabbily. "He paid us but two weeks salary out of the eight owing," said she. "He stated, through his agent that he had means to carry on the enterprise and pay all his people. On this we agreed to continue several weeks when salaries were in arrears. He obtained our services under false pretences, and unless he settles with me in full I shall have him arrested for fraud. The last time I saw him he said that it would be useless to institute a civil suit as all his individual property was tied up in his wife's name and could not be reached." Strakosch won't have a remnant of reputation left if he continues to transact business in the dishonest manner indicated by Mrs. Tannhill's statement—which we have good reason to believe implicitly. The lady also hinted that the closing up of the Robertson tour was partly due to a conspiracy between Strakosch and Baudouin.

THE USHER.



In Ushering
Mend him who can! The ladies call him sweet
—LOVE'S LABOR LOST.

I received a neat bundle by express the other day marked "money package." I opened it and found enclosed no four per cents or one hundred dollar bank notes, but what pleased me quite as much—the letter printed below, carefully wrapped around a pair of gloves:

DELEEVAN HOUSE,
ALBANY, Dec. 8, 1889.

FRIEND FISKE:—Enclosed find gloves, No. 7½, Dent's—that's the size and kind according to THE MIRROR. Always glad to acknowledge when I'm in the wrong. I thought at first it was a good thing to produce the Passion Play, but such a strong feeling was developed against it in people who I know to be earnest and sincere friends of the drama, that I respectfully bow to their superior judgment. Your faith and seculing certainty that it would not be done in spite of extensive preparations (when we made our little bet), entitles you to a considerable credit for shrewdness at least. Wishing you the same good luck in whatever crusade you may next undertake, I remain truly yours,
LOUIS ALDRICH.

I don't know which to prize most, Aldrich's letter, his wager, or THE MIRROR'S victory.

Keppler had a very clever cartoon in *Puck* last week representing Christ whipping the money-changers (in the guise of Beecher, Talmage, Henry E. Abbey et al.) from the temple. It created considerable indignation among some straight-laced folks, which fact was borne to the artists' ears. "Is there anything wrong about the picture?" asked Keppler of a friend. "No; it's in the Bible," replied the gentleman. "In the Bible, eh? It's all right, then." Which teaches us that brilliant caricaturists aren't all versed in Scriptural lore, and that the men who furnish them with ideas, at so much apiece, don't always throw in gratuitously the sources from which they're taken.

Edwin Booth's success in Richelieu has been so great that the manager of the Princess, London, has resolved to postpone a change of programme indefinitely. This is most gratifying intelligence to Mr. Booth's friends, who felt somewhat anxious on account of the lukewarm way in which Hamlet was received. When he follows up Richelieu by his Bertuccio, and that by Richard, Macbeth, and Iago, the completion of his triumph will be assured.

Considerable curiosity exists as to the disposition Boston society will make of Sarah B. Will the centre of American chicahew let her severely alone as did more cosmopolitan New York, or will the example of the poet Longfellow set the fashion as did the Prince of Wales in London? By-the-by, the venerable bard has made himself quite conspicuous of late dining the notabilities of the profession, and gracing the boxes of the Globe and the Park with his presence. Has Henry designs upon stage-literature? He has inserted the entering wedge with his *Masque of Pandora*, but before he goes in deeper he must call in his "New England Tragedies," consign them to ashes and their memory to oblivion.

Sarah B. is going to sculp Longfellow. I'd give an old shoe to see the French simonist pottering about with her clay and chisels, while the silver-haired poet poses gracefully before her, reciting the "Psalm of Life."

Not to be outdone by Daly's Nautch Girls, Manager Beecher, of the Plymouth Opera House over in Brooklyn, announces the speedy appearance of a troupe of native Palestine Arabs, who will sing, dance and juggle, as is their reputed wont in the Holy Land. This is an attraction which Tragedian Talmage, at the rival theatre, must look out for.

All the way from Corsicanna, Texas, comes a letter from Rosenbaum, manager of Leavitt's Rentz-Santley company, date Dec. 4, in the course of which he narrates a novel experience that befell the troupe under his direction. "Last night we were due here at 6.20 p.m. The train was four hours and ten minutes behind time, bringing us in at ten o'clock. Imagine our surprise on being met at the train by a brass band and a large concourse of people, and were told that the audience were waiting patiently for us. We raised the curtain fifteen minutes later and gave a show which lasted until after one o'clock. The theatre was densely packed and the entire audience remained seated until the close. You see, we have our little pleasures even in Texas." What a delightful audience that must have been to play to! Imagine our people waiting until such an hour, even if Gabriel himself should promise to come down, for one night only, and favor us with a solo on his trumpet?

Mr. O. G. Bernard, promised to give the details of a law-suit with Anna Dickinson some weeks ago, but as yet nothing of a legal nature has been heard in his direction, perhaps he is so busy chronicling the success

ses of the travelling; Hazel Kirke company to his manager here in New York, that he has had no time to attend to it. Mr. Bernard had been connected with Miss Dickinson for ten years as her confidential agent, attending to the arrangement of her tours, and acting as her representative in matters pertaining to her lectures and dramatic work. Without warning, and, as he says, without reason, this connection was severed. Hence, the prospective law suit alluded to above.

Sarah B. has written to the Collector of the Port of New York that upon her "parole of honor" nothing brought to the United States of America by her will be disposed of under any circumstances. Thank goodness! This will effectually prevent any possible sale of old clo's just previous to her departure.

Salmi Morse was not to be deterred from making a mimic of himself by Manager Abbey's manly refusal at the eleventh hour to produce his *Passion Play*, and so he hired a hall, and to revenge himself inflicted a reading of his work upon a handful of unfortunates, who had been injudicious enough to pay fifty cents apiece and place themselves within reach of his voice, through a wretched feeling of curiosity. They were quite satisfied as well as gratified, when the recital came to a termination very late in the evening. The paucity in numbers of the attendance aptly illustrated the lack of interest manifested by all classes to know anything further of Mr. Morse or his drama, once that the question of its performance was summarily settled.

I have not space to spare for the details of Mr. Morse's play, or as he pleases to call it, "dramatic poem," *The Passion*. The first act opens with a scene showing the presentation of Jesus in the Temple. The piece, therefore, did not illustrate, as was expected, the Saviour's life—like that of a noted highwayman which is being done this week at the Windsor—"from His cradle to His grave." One hundred women, with one hundred babies in their arms, were to have been discovered on the stage at the rising of the curtain on the opening act at Booth's. Imagine the row these youngsters would probably have created at their first appearance behind the glare of the footlights before a crowded auditorium.

What could the young 'uns be thinking about?

Numerous unpleasant matters, no doubt. James O'Neill's scowling, Morrison's howling, Or—pins that stuck in and wouldn't come out.

Their infantile voices would perhaps have been raised in a pandemonium somewhat similar in volume and character to that at the first Bench Show exhibition of the Westminster Kennel Club last year at the Madison Square Garden. Such language as is found in the following extracts is placed in the mouth of Christ. News is brought of John the Baptist's death, and he exclaims: "O, Jerusalem! Jerusalem!"—which is decidedly modern and un-Redeemerlike.

How often would I have gathered thy children together even as a hen gathereth her chickens under her wings, and ye would not. Behold the result of your iniquity.

This is a random example of the poetic flights of verbal coloring which Mr. Morse makes the Saviour father. "As a hen gathereth her chickens under her wing," is a good, a very good simile for a *Clipper* poet to employ. In the sixth act Jesus enters with a howling mob (that which was engaged by Mr. Abbey to do the necessary yelling at \$6 a week, per head) and "stagers, faints and falls." Whereupon the "first soldier" of the piece delivers himself of the following choice bit of Morsean English:

"Tumble," be it known, is a slangification much in vogue a short time since among the Lower Crust. The speech might quite as well have been written:

What are you giving me? "Take a drop" And I'll warm your soles with the tickling Of my billy. Git up and git!

In the eighth act a Centurion speaking with a companion about the Crucifixion, wisely gives forth this scientifically surgical opinion:

I fear me we shall never be gratified At seeing his legs broken, for the simple reason That the man may die from the severe abuse His delicate constitution has already suffered.

For literal, impassionate, cold logic, the above allopathic prognostication carries away the prize of the play. On the cross Christ prays for the multitude and, shows a knowledge of the Hebrew tongue.

JESUS.—Forgive them, Father, for they know not

What they do. Eloi! Eloi! lama sabachthani! (Here is vinegar and water.)

(The sponge is reached upon a reed.)

JESUS.—(Sucks the sponge.)

Father, into Thy hands I commend my spirit. (Utters a loud scream and dies.)

This brings to an end the most revolting, sacrilegious, ridiculous composition ever designed for the stage. In pure, unadulterated manity, it is only rivalled by the brief and fitful *Slay-le*; a nightmare which still lingers in the mind of everyone who was unhappy enough to witness it.

Another queer company gone the way of its kind! Sam Jack sends the information from Paducah, Ky., that The Comets, after a brief, careering course, took what is vulgarly known as a "tumble" at that point last Saturday night. The cause as ascribed by Jack is the total failure of his partner's ex-

travaganza, *The House Warming*. The management ere this have no doubt jumped the town, to avoid a warning of a very different sort from the irate and erst brilliant Comets, who did not receive their salaries.

"An Old Subscriber" writes to know how he can protect an original play. If his piece is good, it must be confessed that to keep it in safety is no simple undertaking. The best advice I can give him is to preserve it in manuscript, get it copyrighted without delay, and rest not till it lies deep down in the most grewsome vault of the nearest Safe Deposit company. He will need a mountain howitzer and a brace of bulldogs to guard it, even there—if its original.

N. B. Don't trustingly lend it to a manager to peruse.

A Discursive English Criticism of Booth's Acting.

(BY OUR LONDON CORRESPONDENT.)

Returning to London after an absence of twenty years, his reputation as an actor so greatly enhanced by the constant practice and constant triumphs of that long period that he can now only be considered the representative tragedian of America. The position of Mr. Edwin Booth can yet scarcely be considered entirely satisfactory, particularly to himself. It is not perhaps altogether unnatural, as it certainly is only to be anticipated, that a certain amount of latent hostility is always aroused by the mere fact of an alien taking upon himself to assume characters out of a repertory which is considered not so much Anglo-Saxon as exclusively English. To the prevalence of these sentiments may be traced a great deal of the antagonism that was manifested towards Salvini and even more particularly towards Rossi, when they—both excellent actors as they were—not only bearded the Shakespeare lion in his den, but had the further audacity to make the attack in Italian. The efforts of the Ducal Court of Meiningen, who propose to give us Shakespeare a la Teuton next Spring, will similarly suffer from this patriotic exclusiveness, while the rule is further proved by the partial success of the Dutch company this summer (their entertainments, for lingual reasons, being very much censored to the general), and the overwhelming appreciation that is bestowed upon performances in the more familiar Gaiety tongue. The free-born Briton, scorning the idea of producing in his own country dramas which could be considered representative of other nations or peoples, cherishes on the other hand a sensitiveness as regards his own peculiar school that is particularly susceptible to the slightest shock—a nervous condition that increases rather than relaxes in intensity as his living dramatists become more and more indebted for their inspiration to foreign sources. This, however, affects only the less dignified form of the art dramatic. No English actor or actress presumes to meddle with the works of Moliere, of Racine, of Lessing, or of Schiller—not, mark you, from lack of ability (perish the thought!) but out of a doubtless courteous and essentially insular desire to allow the compatriots of those deceased luminaries whatever benefit may be derivable from an uninterrupted contemplation of their dramatic productions. It is but reasonable that equal consideration should be vouchsafed to the works of England's great bard. England and Shakespeare for the English! similar appropriate battle cries for France, for Germany, and for such other countries as can produce the necessary double barrelled assortment of proper names, while as for America, it is characteristic of that precocious country to attempt acting it all!

It is very much more to this thoroughly characteristic prejudice than to a widely asserted prevalence of journalistic bigandage, that Mr. Booth must attribute the grudging and scant recognition that has been awarded his magnificent talents so far. And although, as with successive impersonations he gives more and more undeniable evidence of his right to a prominent position in the gallery of the world's great actors, a more just measure of praise is performed meted out; yet it will always be marked with a lack of spontaneity that to the perceptive, will render the testimony far more valuable than the most extravagant plaudits of evident partisanship, or the most elegant of "good-natured" laudations. This is apparent from the notices that have now appeared in connection with his second assumption—Richelieu. It is admitted by many of Mr. Booth's most particular admirers that his Hamlet is not altogether without blemishes, and it will readily be believed that the English critics were not slow to discover and enlarge upon any points that seemed to afford reasonable excuse for undervaluation. The majority of critiques on Hamlet, therefore, consisted principally of remarks upon the weaknesses of the performance, much debate being accorded to trivialities which were scarcely worthy of comment, while the many excellencies that appeared were referred to and dismissed in a single commonplace sentence. This half-hearted style of criticism marked the notices of all the leading papers daily and weekly, it being reserved for a juvenile sixpenny journal to print a series of paragraphs so devoid of point or path as to be equally applicable to anything or nothing. As to being a sensible criticism of Mr. Booth as Hamlet, it certainly was nothing of the kind. But the comments upon Richelieu in those journals to which the public refer (when they do refer to any journals on such matters) are equally with the previous efforts of the same writers

marked by an ill-suppressed desire to say anything more pleasant than is absolutely and barely just. Critics who as a rule are disposed to strain the quality of mercy to an unnecessary point, sit in judgment at present without any thought whatever of that virtue. Certainly Mr. Booth does not need any unusually gracious consideration, but lacking the ornament of graceful expression, the general verdict becomes ungraciously severe and apparently unjust. In this respect the *Era*, always warm in its utterances of praise and mild in its expressions of disapprobation, seems particularly genial in the epithets it applies—nay, lavishes upon—the Richelieu of Saturday evening last. Referring to the fact that twenty years ago Mr. Booth made his mark in the same piece in London, it goes on to say that the present impersonation is one "mellowed by time and ripened by experience, and leaving little, if any room for hostile criticism," and again admitting that, although in undertaking the part, Mr. Booth "challenges comparison with many of the greatest artists who have delighted English audiences, the comparison leaves him as it found him—a good, sound, conscientious and admirable artist" (the tautology is the *Era*'s "worthy of all praise." It never occurs to the *Era* that Mr. Booth himself is one of the "greatest artists that ever delighted English audiences." Again admission is made that, in Richelieu, the over-gestulation observable (to the *Era*) in Hamlet, has entirely disappeared—and, "there is in every feature of the embodiment an intellectual breadth that takes admiration by storm, and it must be said that last night in every scene in which Cardinal Richelieu had to appear, Mr. Booth won the rapt attention and admiration of his audience. From the very rise to the fall of the curtain he had the house with him. His fine elocution caught the ear and delighted it, and all the well-remembered speeches, wherein the Cardinal in turn flatters, cajoles, scorns, denounces or defies those about him, were given in a way that elicited the most cordial marks of approval. The make-up for the part was simply splendid, and a change of dress for every act added variety, and contributed to the effect of what must be called a powerful and picturesque performance. The vanity which is one of the Cardinal's weaknesses was most amusingly indicated in the opening act, where Richelieu is heard speaking something in praise of the discernment of De Mauprat, because—

When my play Was acted to dull tiers of lifeless gapers, Who had no soul for poetry, I saw him Applaud in the proper place.

The scene where the veteran Minister recalls the daring deeds of his younger days, and tries to lift again the mighty sword with which at Rochelle he "did engage the stalwart Englisher," was finely rendered. Magnificent was the emphasis with which this Richelieu proclaimed that "the pen is mightier than the sword;" magnificent, too, was the encouragement offered—cunning encouragement we may call it—to the youth Francois in the sentence "there is no such word as fail." Mr. Booth created not a little excitement later, where, threatened with death by De Mauprat, he orders him on his knees to beg for pardon; but the greatest triumph of all was where, with fire in his eyes and scorn upon his tongue and resolve upon his lips, Cardinal Richelieu was seen and heard, daring the minions of the King to lay violent hands on Julie de Mortemar, and protecting her purity by the threat of the curse of Rome. A grand contrast was presented in the tenderness infused into the words "God help thee, child," which came before; and nothing could possibly have been finer than the rendering of the business in the closing act, where, with renewed vigor, Richelieu springs from his couch to triumph over his enemies, to save his country and his King, and to boast that into his withered frame has passed the might of France, but still to acknowledge the superior power of "One above, who sways the harmonious mystery of the world even better than Prime Ministers."

But for all this appreciation there is a lack of warmth about it. Mr. Booth is congratulated upon a gratifying success—not so much upon a success warranted, nay earned, by the magnificence of his acting. The rest of the papers follow the lead, or rather play the same tune, with an even less generous acknowledgment of the actors' deserts. "We never forget that we are in a theatre or imagine that we are at the court of Louis XIII.; we do not seem to know the Cardinal any better when the curtain falls than when it rose. We have seen some excellent acting, but never once have we been lost in contemplation of the scene."

"Not once are we impressed with the willingness, the diplomacy, the tricks, or the power of the great statesman before us; we have seen Mr. Booth as Richelieu just as before we saw Mr. Booth as Hamlet. To do more than this, no doubt, takes us to the border land of genius. Only a very great actor can do such things; but it must be remembered that there are modern play-goers who from time to time have seen genius and great acting in various parts of the world, and this must be their excuse when they admire the intelligence of the student and the grace of the actor, but cannot be very specially stirred by his enlightenment of his power."

Then the *Daily Telegraph*, which certainly must be congratulated upon retaining the services of a gentleman so intimate with diversified talent. But as there are none so blind as those who won't see—so there are

none so difficult to please as those who refuse to be gratified—and to such a refusal must be attributed the inability of Mr. Booth to fascinate familiars of past and present, home and foreign geniuses. After all, he may console himself with the reflection that about Mr. Irving—the Englishman's ideal tragedian—visit America, as he no doubt will before long, he will experience a reception similar in most respects to that which he has himself found in England. It is only necessary to refer to the criticism and general treatment accorded to the great Bernhardt—directly she quits France, whether it be for England or for America, to prove that an inherent weakness for one's own bantlings is common to humanity. Unlike the prophet (the church and the stage, you know, never can assimilate) an actor is to a greater extent, without honor, save in his own country and in his own house. W. C. T.

IN MEMORIAM.—WM. FLOYD.

Weep for our friend that in death lies sleeping.

In the full glory of ripe manhood's years.

Linked with our sighs and mingled with our weeping.

Lending a sweetness to our falling tears

Is the fond love of him who passed from sight—

A way into the tomb's forgetful night.

Mem'ry recalls how dear he was and tender,

Fond Love sits grieving that he'll come no more,

Lingering in sorrow's passionless, cold splendor,

On the lone verges of Time's dreary shore,

Yearning with sad eyes upward turned and dim,

Dear vanished form! for one brief glimpse of him.

Dec. 6, 1889. MAMIE BOOTH.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?

As we would hear an oracle.

—LOVE'S LABOR'S LOSS.

A LITTLE LATE—BUT TO THE POINT.

EDITOR NEW YORK MIRROR.

DEAR SIR: Let me congratulate you on the noble and earnest stand you have taken against the production in your city, of the "Passion Play." I most heartily agree with you, that such exhibitions have a tendency to degrade both the profession and the theatre in the eyes of the world, and by arraying the better classes of every community against them, such as the attempted sacrilege would assuredly have done, would, to my way of thinking, irreparably destroy the usefulness of the stage as a moral educator. You, in this warfare have touched a key note that even this far South, has struck a responsive chord. I very much doubt if the attempt to thus degrade religion, and the man who died to save sinners, would for a moment be tolerated in this tolerant city. Keep up the good work you have so righteously begun. The profession and the public owe you their heartfelt thanks. I am with you in this warfare all days even unto the consummation of the world. Very truly yours,

J. FRANK FARNELL, Dramatic Editor New Orleans Times.

NEW YORK, Dec. 4.

EDITOR NEW YORK MIRROR:

Dear Sir—Can you tell me of some book or books on the life of Lillian Adelaide Nelson, the actress who recently died in Paris, and greatly oblige.

H. R. BROWN.

There has been no life of Neilson published yet. A biography is being prepared in England. Ed. MIRROR.

GILES' UNCLE TOM BURST-UP.

EDITOR NEW YORK MIRROR:

DEAR SIR: In justice to myself and the company will you allow me to give you the true version of our disbandment? Mr. Giles, owing to the bad management of Mr. Paul in the selection of his route, was doing a poor business for one week back. He was behind-hand in salaries, and found on reaching Buffalo that his printing bills were enormous. He left us for New York to obtain funds, but being unable to do so he was afraid to return and face his creditors. When we realized the state of affairs we consulted as a common-sense the best course to pursue. The hotel bill was one hundred dollars. Mr. Witbeck agreed to send a representative to pay our local, holding all surplus on account, and take us to the towns already billed. He did so, but the business not warranting a full settlement, we compromised with Mr. Witbeck by telegram. He took half the amount and held Mr. Giles' baggage. At Owego, our last town, he handed the balance to Mr. Davis, proprietor of the Always House, and he made terms with the Superintendent of the Erie Railroad to give us reduced rates to New York, keeping the balance for those who could not settle their own board bill. I settled mine, and could have left in Buffalo, but preferred to stand by the company and help them through. The locals were all paid in Hornellsville, Elmira and Owego, and we disbanded quietly, and were not sent home by subscription. Respectfully, ADELE CLARK.

With Grant at the Lotos.

NOVEMBER 20, 1889.

"I dined with Grant," said the Lotos man—Cried the Lambkin, "Tell me more! O, how did the hero eat and drink? Does he smoke much, as of yore?"

"I dined with Grant," said the Lotos man—Cried the Lambkin, "Now you scold! O, tell me quickly how he looked, What he said and what he wore!"

"I dined with Grant," said the Lotos man— "Just so; but you needn't roar! How I envy you as he talked of fields Where he waded deep in gore!"

"I dined—" "I know you dined with Grant; You have told me that before; And I thrill as I think of his burning tales Of politics, travels and war."

"I dined with Grant—will you let me speak! The parlors would hold no more, So Mac, and Vas, and a lot of us Dined up stairs, on the second floor!"

"And all that we fellows saw of Grant— When the dinner upstairs was o'er, Was a bit of the back of Tom Knox's head Through the crack of the parlor door!"

—STEPHEN FISKE.

JOHN S.—Mabel Jordan's picture appears in our portrait gallery this week. She has been in retirement since last season, but it is said that she will shortly figure in a new and original role. A pretty face like Miss Jordan's is missed from behind the footlights.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

were in everybody's way, including their own; the necessary prompting was audible in every part of the house; and, to crown all, the Buckingham, though inclined to be in a rage at first, was so impressed with the ridiculous scene, that she could not keep her countenance, and laughed heartily. The second night the play moved off a little more smoothly, but Miss Buckingham did not play a third night, as advertised.

The St. Elmo (J. Nugent, proprietor): Is crowded every night. Dec. 6, Jennie Wade, Billie Jackson, Lizzie Peadley, James Larch and Irene Somers, in specialty acts, assisted by the capital company now playing there.

Itoms: Manager Nugent has just bought out the variety theatre at Council Bluffs, and runs both successfully.

Ohio.

CLEVELAND.
Euclid Avenue Opera House (L. G. Hanna, manager): Hermann drew fair houses last week. His performance was about the same as that given by him when here last year. The Loretas, Val Vose and the Onofri Bros. are excellent in their various specialties. Nat Goodwin, this week, in Hobbies and Ozone. Dec. 13, Fun on the Bristol.

Academy of Music (John A. Ellsler, manager): A local amateur entertainment attracted light houses first half of week. Leadville Specialty troupe opened 2d to a good attendance and business continued excellent throughout the week. There are some very clever people with this co. Tony Denier 7th and 8th, George S. Knight in Otto and his new play, Baron Rudolph, remainder of new play. 13th, Jarrett's Cinderella comb.

Case Hall: Rionda Grand Concert co., 7th; Cleveland Vocal Society, 9th; Rive-King Concert co., 11th.

Comique (B. C. Hart, manager): Black Crook comb. this week. The old Comique does a good business right along in spite of strong counter attractions.

Items: J. H. Dobbins was in town last week arranging for the appearance, 9th, 10th and 11th, of Mr. and Mrs. George S. Knight. The Cleveland Zither Club give a concert at Weisgerber's Hall, Dec. 9.—Amusement seekers will find an unusually large variety of attractions to choose from this week.—The Fun on the Bristol party will catch the "boys" next week.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Mary Anderson's engagement Dec. 1 and 2 was a great success. Collier's Banker's Daughter comb. had a remarkably good house, considering miserable weather, 4th. Co. is fully as strong as formerly; most of the old favorites retained. F. C. Bangs plays John Streblow forcibly. Charles Walcott does Phipps with his usual good style. Signor Majoroni is the same splendid Count De Corioje. Harold Forberg plays the old man Babbage to perfection. Mrs. Charles Walcott is as amusing as ever as Florence St. Vincent Brown. Anna Boyle does Lillian acceptably. Coming: D'Oyly Carte's Pirates 10th and 11th; Corinne Merriemakers, in burlesque Magic Shipper, 13th to 15th; Salisbury's Troubadours 17th.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): Leavitt's Specialty co. drew fair house Nov. 30. Anthony and Ellis' Uncle Tom Dec. 2 to 4. Remarkably good business. Matinee, 4th, one of largest of season. This week closed. Next, B. W. P. & W.'s Minstrels, Our Gentlemen Friends, and possibly Gulick and Blaisdell's Hop-Scotch.

SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor; Comstock & Tyner, managers): Leavitt's Specialty troupe Nov. 29 to big business, giving good satisfaction. Collier's Banker's Daughter comb. Dec. 3, to a large and fashionable audience. Coming: 11th, Rial and Draper's Uncle Tom co.; 16th, Barlow, Wilson, Primrose & West's Minstrels; 23d, Nella Brown; 24th, Berger Bell Ringers.

Items: Rev. A. A. Willets lectures 9th, on Sunshine, in the Champion City Lecture Course.—Damon and Pythias will be put on the stage 20th, by Monticello Lodge, Knights of Pythias.—Clinton Hall's Strategists will visit us again this season.—W. C. Hayes, comedian, has joined the F. W. George Comedy co.—The Mirror is booming.

CHILLICOTHE.

Opera House (Edward Kaufmann, manager): Collier's Banker's Daughter comb., 8th; John A. Stevens in Unknown, 13th; Henry Hart's Colored Minstrels, 15th; Aberle's Minstrels of thirty artists, 25th; Criterion Comedy co., in Freaks, 28th.

Masonic Hall (Philip Klein, manager): Anthony and Ellis' Uncle Tom co., Dec. 1, played to large house. Denham Thompson, as Joshua Whitcomb, 7th; Rose Eyttinge, 21st.

BELLEFONTAINE.

Melodeon Hall (Marquis and Jordan, proprietors): Baird's New Orleans Minstrels Dec. 2, to full house. Very good performance.

Items: R. E. J. Miles, manager of the Grand Opera House, Cincinnati, will open the new Grand Opera House here Dec. 23 and balance of the week. Mr. Miles will open it with a dramatic co. The play is not yet announced.—Messrs. Thomas H. Wright and Walter S. Robuck will establish a house Programme for the Grand Opera House. The paper is to be issued regularly. A new title has been engraved, and the first three issues will be upon perforated paper of the finest quality.

PORTSMOUTH.

Opera House (John Wilhelm, proprietor; Anthony & Ellis' Ideal Uncle Tom's Cabin co., Dec. 3 and 4, and matinee, to large houses. Booked: New Orleans Minstrels, 11th; John T. Raymond as Col. Sellers, 24th.

Item: Sol. Landman is negotiating with several first class co's, with a view of giving Portsmouth people something extra fine in the amusement line during the holidays.

TOLDO.

Wheeler's Opera House: Nick Roberts' Humpty Dumpty co. appeared Nov. 30, to fair house. Booked: 6th, 7th and 8th, Herman the Magician; 9th, 10th and 11th, Corinne Merriemakers. A. M. Palmer's False Friend co. appeared Dec. 2, to good house.

Adelphi (Variety): The new people, 6th, are to be DeWitt Cooke, Leo Sisters, Julia Wolcott and Ada Adair.

STURBEVILLE.

Garrett's Hall (H. G. Garrett, manager): Nov. 29, Miller's New Orleans Minstrels, to large business. Booked: Dec. 13, T. DeWitt Talmage; 16th, Tony Denier and Primrose; 18th, Barlow, Wilson, Primrose & West's Minstrels.

ZANESVILLE.

Black's Music Hall: Rial and Draper's Uncle Tom's Cabin co. Dec. 9, for one

week. This house has been thoroughly repaired and put in splendid condition, and promises to be one of the most popular places of amusement in the city.

Opera House: Mary Anderson played to a large audience Dec. 3. Collier Banker's Daughter billed 7th.

Pennsylvania.

READING.

Academy of Music (John D. Mishler, manager): Nov. 30th, Haverly's Black Hundred, to crowded house; performance fair. Dec. 1st, Woman's Faith, to light house. Owing to the illness of Agnes Leonard, Lizzie May Ulmer assumed the character of Claire Ferncliffe. Dec. 3d, Hardie & Hoey's Child of the State, to good business. A very superior play. Booked: Dec. 9th, Concert, Sternberg, Wilhelm and others. Dec. 10th, return of Charlotte Thompson in the Planter's Wife, 14 h, Long Branch, by The Favorites; 15th, Kate Thayer Concert co.

Grand Opera House (George M. Miller, manager): Dec. 9th, Donald-Rummel Concert co., among which are the following artists: Mlle. Emma Donaldi, Leopold Lichtenberg, J. Levy and Franz Rummel. Dec. 11th, Amy Stone.

BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): Powers Paragon co. produced the Galley Slave Dec. 3, and at matinee on the 4th. Dr. Clyde at the evening performance. The troupe played to big business. Booked: Nick Roberts' Humpty Dumpty 11th; Agnes Leonard comb. in Woman's Faith, 14th; Our Gentlemen Friends, 13th; The Levy Concert co., 20th; Rose Eyttinge in Drink, Dec. 31 and Jan. 1.

Gem Theatre (W. J. Cain, proprietor; C. H. McDonald, business manager): New arrivals Dec. 6: The Three Green Imps, Jean Julian, Ella Collins Bros., Charlie O. and Gertie Leamer, Joe Redmond, Ada Clifton, Aline Gray, Nellie Hadfield, Lulu D'Ester and May Ashton.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Rial and Draper's Uncle Tom's Cabin co., Nov. 27, played to crowded house. Woman's Faith was presented by Agnes Leonard, supported by Frank Chapman's Dramatic co., 30th, to fair business. Haverly's Colored Minstrels drew a crowded house—the largest so far this season—Dec. 1. The performance was good and well appreciated. Booked: Dec. 4, Hoey and Hardie comb., in Child of the State; 6th, Gilmore and Benton's Varieties; 7th, Frank Frayne; 9th, Jule Keene; 11th, T. W. Keene as Richard III.; 12th, Sternberg, Wilhelm and Letitia Fitch; 21st, Robson and Crane; 22d, C. B. Bishop as Widow Bedott.

ALLENSTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Prof. Hartz the Magician closed a week's entertainment Dec. 4, to fair business. This is one of the best shows of the kind ever witnessed here. Jane Combs has changed her date to 14th. Mlle. Rentz's Minstrels came 17th; Robson and Crane, under Mishler, 20th; J. W. Sanford's Humpty Dumpty 24th; G. M. Miller's Uncle Tom's Cabin 26th.

Items: John Archibald, who has been the bill-poster for the Academy since its existence, died on the morning of Dec. 1. He was well thought of by all who knew him, and was of great assistance in many ways to managers.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Galley Slave comb., under manager J. D. Mishler, to a large and well pleased audience, Dec. 2. Jule Keene, supported by Sallie Adams in Chris 3d, to a good-sized audience. Booked: Rice's Bijou Opera co., 10th; Mr. and Mrs. George S. Knight 27th; Haverly's Widow Bedott co., 28th; Flock of Geese co., Jan. 3; Barney Macaulay 21st.

Opera House (H. M. Richmond, manager): Mlle. Rentz's Female Minstrels appeared Dec. 1, giving a fair performance to a good house. Warner's Ideal Baby Opera co. produced Fatintza 2d, before a large and appreciative audience. Performance excellent. Booked: 7th, Nick Roberts' Humpty Dumpty; 8th, Col. J. F. Warner's Comedy co. and Farnian Dancers; 9th, Power's and Pulsifer's Galley Slave co.

DANVILLE.

Opera House (Frank C. Angle, manager): Lew Bryant's Minstrels, Nov. 30, gave a pleasing and refined entertainment to good business. George McCoy of this co. is deserving of special mention. The Sallie Adams Comedy co., supported by Jule Keene, in drama of Chris, Dec. 2, to well filled house. Mlle. Rentz's Female Minstrels are elaborately billed for 11th. Kate Thayer Concert co. and Curtis' Spanish Students, 14th. Charlotte Thompson in East Lynne (matinee), and Planter's Wife, 18th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Miss, with Annie Pixley in the title role, was received with enthusiasm by fair house Dec. 1. She was well supported by her co. which is well selected. Booked: The Galley Slave, 8th; Agnes Leonard, 9th; Warner's comb. in variety business, 11th; Humpty Dumpty, 16th; Photos and Lavalles European Concert co., 17th; Haverly's Widow Bedott, 29th.

ERIE.

Park Opera House (William J. Sell, manager): Col. J. Franklin Warner and a snap co. appeared in a Yankee Comedy Speculation, Dec. 2, to light houses. Annie Pixley and co. appeared Dec. 4 to standing room only. Booked: 6th, Rionda Concert co.; 7th, Elmont's Zouaves; 8th, Our Gentlemen Friends; 9th, Minnie Palmer's Boarding School; 10th, Rive King Concert co.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Keene-Adams comb. in Chris, the Miller's Boy, Nov. 30. Dec. 1, The Hoey and Hardie comb. presented A Child of the State most acceptably. Booked: Mrs. G. C. Howard and 14th; Mlle. Rentz 15th; The Favorites 16th; Robson and Crane 24th.

SHAMOKIN.

Grand Army Opera House (John F. Osler, manager): Jule Keene and Sallie Adams to a good house, 4th.

SCRANTON.

Prof. Anderson Nov. 22; poor show, but large business. Thompson's Electric Light 24th; business light. Matrimony 25th. The Jule Keene and Sallie Adams comb. 27th; business large and show very poor.

HARRISBURG.

Opera House (H. J. Steel, manager): St. Slocum Nov. 27, to light house. Child of the State co. to a small but appreciative audience. Haverly's Colored Carnival Dec. 9, to full house. Booked: Charlotte Thompson, Planter's Wife, 14th; Rice's Bijou Opera co., 18th.

PITTSBURG.

Music Hall (J. R. Ehret, manager): Jule Keene and Sallie Adams' comb. in Chris the Miller, Nov. 29. W. H. Power's Comedy

co. in Galley Slave Dec. 1. Neil Bryant's Minstrels, to poor house, 2d. Coming: 13th, Mrs. Howard's Uncle Tom co.; 14th, Mlle. Rentz Female Minstrels; 18th, Alice Oates co.

EASTON.

Able's Opera House (William M. Shultz, manager): Dr. Clyde was given by a Philadelphia co. Nov. 30; A Child of the State, by the Hoey and Hardie comb. to a fair house, Dec. 2. Next week Prof. Hartz, the magician.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): A Celebrated Case Nov. 29 and Dec. 1, to fair business. Mrs. Thomas Barry, as leading lady, was received with hearty applause. 2d, 3d and 4th, Kate Clayton in The Snow Flower, supported by Charles Stevenson and Edward Arnold, to good business. Coming: 5th, 7th, 8th, J. B. Studley and a good co. in Monte Cristo; 9th, 10th, 11th, Soldene English Opera troupe.

Theatre Comique (Hopkins & Morrow, managers): Business good during the week. The Fieldings, John and Maggie, well deserved the applause that greeted them; also the Love Sisters in their dances. New people: Dec. 7, A. J. Bruno, Four Comets, Hawley, Manning and Cooper Brothers, Avery and Larue, The Morrisseys, Maud and Tommy, Della Turner and the regular stock co.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Haverly's Widow Bedott co. with C. B. Bishop as the Widow, Dec. 1, to a large house. Booked: Thomas W. Keene 7th.

Arena: Coup's Circus was compelled to stop over here Sunday last on their way North, as a State law exists prohibiting from traveling on Sunday. They close the season at Richmond, Va., Dec. 3.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Hearne's Hearts of Oak at this house Nov. 30 and Dec. 1, to good houses on 2d, 3d and 4th and matinee. Thomas Keene drew the largest houses of the season 6th and 7th.

TEXAS.

BRENNHAM.

Rentz Santley Novelty co. played to good paying business, Nov. 29.

TENNESSEE.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Hazel Kirke by Madison Square co. was presented Nov. 29, 30 and Dec. 1 to good and appreciative audiences. Bartley Campbell's Galley Slave was given on 2d, 3d, 4th and matinee to large and delighted audiences. Booked: Ford & Denham's Masqueraders, 7th and 8th; Rice's New Evangeline, 9th and 10th; Collier's Banker's Daughter, 13th and 24th; Rentz-Santley co., 15th; Barney Macaulay, 16th; Pat Rooney's comb. 17th and 18th.

MEMPHIS.

Leubrie's Theatre (J. Brooks, manager): The Galley Slave comb. opened at this house Nov. 29, for three nights, and did a fair business. The Madison Square Theatre co. played to immense houses Dec. 2, 3 and 4, in Hazel Kirke. The cast of characters was well distributed and in competent hands. New York Criterion Comedy co., in Freaks, 6th.

Items: Gus Frohman is very happy. Hazel Kirke has been very successful on their tour under his management.—Robert Grau, agent Freaks co., is in town arranging for appearance of his co.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Ford's Dramatic troupe showed Nov. 29 and 30, to good business. Coming: Pathfinders, Suebaker's comb., Tony Denier, Frederick Paulding, Campbell's Galley Slave, F. S. Chauran's Kit co., Mrs. F. S. Chauran, Kate Thayer Concert co., Skip and Gaylord's Minstrels, Big Four Minstrels, Sarah Von Leer.

VIRGINIA.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Ada Cavendish played to large business Dec. 1, 2 and 3, presenting The Soul of an Actress, The New Magdalen and Camille. Rose Eyttinge and Cyril Searle appeared in Drink on the 4th, giving two performances to full houses. Coming: Haverly's Widow Bedott co., 6th, 7th and 8th; Prof. Cook 9th; Abbey's Humpty Dumpty troupe 10th and 11th; Fanny Davenport 14th; Mendelssohn Quintette Club 15th; T. W. Keene 16th, 17th and 18th; French Opera-Bouffe co., 20th, 21st and 22d, Frederick Paulding 23d, 24th and 25th; open Janes, 27th, 28th and 29th; Hazel Kirke 30th, Jan. 1 and 2.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Prof. Cooke's Spiritual Exposé, to good houses, Dec. 1 and 2.

Sarepta Hall (J. M. Hill, manager): Mississippi Darkey Minstrels 7th.

Item: Manager Smith is looking for attractions for the holidays.—Considerable commotion among the Alexandrians who visit the National Theatre, Washington, on Saturdays, was occasioned by the sudden advancement in Lotta's matinee prices.

LYNCHBURG.

Opera House (F. H. Simpson, manager): Haverly's Widow Bedott co., 4th, to large audience. Coming: 9th and 10th, T. W. Keene.

WISCONSIN.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): One Hundred Wives, to a good business during the week. The play is interesting, the scenery and acting very commendable. De Wolfe Hopper takes the principal character in a striking, offhand manner, that is natural and pleasing. Ada Gilman shares the honors with him, as in the character of Mrs. McGinlay she creates great amusement.

Academy of Music (Harry Deakins, manager): Emily Gavin to a large audience Nov. 28, in readings and selections. Mlle. Litta 30th, and co. consisting of Hattie McLain, Benjamin Gore, H. S. Cleveland and John Skelton. The concert was very fine in every respect. The attendance was light. Dec. 19, Chicago Lady Concert co.

Favara Theatre (John Slensby, proprietor): Still doing a big business and giving as ever a first class bill. The people of this week were Louis De Luisi, Shed Le Claire, Lulu and Millie Roze, Thomas Dalton, Madge Aston, Gibbons and Davenport, Annie Wardell, Lulu Ward, and French and Ryan. Everything bright and entertaining. New people every week.

Adelphi Theatre (Warren Swetland, proprietor): Opened for business Nov. 30. It is quite a large and pretty arranged place, and has this week attracted crowds. Among

the people who appeared are the following: Emile Ames, Wiley Hamilton, Mark Hughes, Hattie Duncan, Ada Holmes, Pearl Duncan, Ida Siddons, Holmes and Malcom, Jennie Fowler, Gray Sisters, Della Cook, Connors and McBride. The programme was long and varied; the specialties new and amusing; the sketches appropriate. New faces next week.

MADISON.

Opera House (George Burroughs, proprietor): Hernandez the Conjuror, Nov. 25th, to good house. He is a clever performer in his line. Frank Mayo booked for Jan. 7th. Scott Siddons has cancelled her date.

Items: The agent for Emma Abbott has written for date.—John T. Raymond is reported as doing a splendid business in the Wisconsin circuit.—Combs, visiting this city will do well to bring their own orchestra.—The Minnott has taken the lead of all other dramatic papers in this city.

DELOIT.

Goodwin Opera House (S. J. Goodwin & Son, proprietors): Jay Rial's Humpty Dumpty, to best house of the season, Nov. 29, Day Crockett Dec. 9. Room and money for lots of good troups.

RAVINE.

Opera House (McFarland & Ruco, managers): Heywood Bros. comb. Nov. 30. Minstrelsy entertainment poor throughout. John T. Raymond, Dec. 4; Frank Tammill as Day Crockett, 8th.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albough, manager): Lotta appeared in Musette and Zip last week to good houses. Mr. and Mrs. Chauran, 13th.

Ford's Opera House (John T. Ford, manager): Gus Williams drew only moderately with Our German Senator last week. J. H. Polk, in A Gentleman from Nevada, this week. Haverly's Widow Bedott Comedy co., 12th.

Lincoln Hall (Pratt & Son, managers): Constantin Sternberg, the Russian pianist, Wilhelm and Miss Fitch, gave a fine concert, Dec. 2, to good house. Wilhelm is a great favorite here, and the other artists made a most favorable impression. The Rive-King and Donald-Rummel Concert co., combined for this occasion, appeared on the 3d, to large house. The Mendelssohn Quintette Club, assisted by Marie Nelli, 6th. Testimonial concert to Mollie Byrne, 2d.

Theatre Comique (Jake Budd, manager): F. T. Goodrich in Just His Luck, the Comedy Quartette, the Budworths, the Nelsons, Andy Cullom, Thompson and Brock, Clem Carroll and the Wesleys.

Items: Mr. John Rickaby, manager of Our German Senator, reports fine business all through the South.—Frank King, manager of the Rive-King co., reports a splendid business.—Everybody speaks well of THE MIRROR as the only dramatic paper, and our newsdealers can't keep one many minutes after it arrives.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Salisbury Troubadours to a large and fashionable audience. The Troubadours remained for four nights, and created a most favorable impression. The ladies of the troupe were the recipients of handsome floral tributes. Corinne Merriemakers played Cinderella to large houses Dec. 3 and 4, and delighted both young and old. Little Corinne created quite a furore.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co., in The Hidden Hand, to good business. Dec. 1. Booked: Dec. 7, Hill's All the Rage co.; 8th, Popular Dramatic co.; 13th, Leavitt's Specialty co.; 14th, Den Thompson co.; 15th, Popular Dramatic co.

MONTREAL.

Academy of Music (W. Thomas, manager): Soldene Opera co. during the week with a change of bill each night to very good business. The last half of the week Mlle. Sara, danseuse appeared, and for physical endurance she leads anything ever here before. Booked: Sara Bernhardt 23d.

Theatre Royal: Closed. Booked: Week of 6th, C. H. Drews Opera Comique co.

Items: Madame T. Coreno gave two concerts at the Queen's Hall to fine and appreciative audiences.—The Halleck-French Opera co. gave two farewell performances at Nordheimer's Hall.—Marcus R. Mayer is in town arranging for Mlle. Bernhardt's appearance.

OTTAWA.

St. James' Hall (Orme & Son, lessees): Carreno pianist, composed of Teresa Carreno, pianist; Annie E. Heere, contralto; Theodore J. Toedt, tenor, and Adolphe Fischer, violoncelle, gave the opening entertainment of the season at this house Dec. 3, to a fair audience.

Item: Manager Ferguson is rapidly securing attractions for the holiday season.

LONDON.

Holman Opera House (George Holman, manager): Salisbury's Troubadours Dec. 3 and 4. Lizzie Stafford supported by Allan Halford and the Holman co., 6th for one week.

NOVA SCOTIA.

HALIFAX.

The old Temperance Hall, which was purchased at auction by the Young Men's Literary Association a few months ago, has been entirely renovated and will be opened in a few days by a grand concert, in which all the best local talent of the city will take part. Harry Lindley's Theatrical co. will commence a short season Dec. 10.

—It was inadvertently stated in a Philadelphia contemporary that a real estate transfer from Thomas C. Love to Joseph M. Bennett, the proprietor of the Chestnut Street Opera House, meant the lifting of a \$60,000 mortgage on those premises. Mr. Bennett's original purchase cleared the house of all incumbrances, and his new investment is the purchase from Mr. Love, for \$100,000, of the property next but one on the east of the theatre, which is to be fitted up as a Conservatory of Music in connection with the opera house. The property is 20 feet front by 178 feet deep, and runs back to the Mercantile Library. The rear of the new acquisition will be used for a green and scene-room of the opera house, but the plan on which the conservatory will be conducted is at present under advisement. The tree training of voices is proposed, however, as one of the features.

FROM DIXIE'S LAND.

[New Orleans Times.]

Harrison Grey Fiske, the editor of the brightly New York Mirror, was one of the first to raise the outcry against the production of the Passion Play. He is entitled to the thanks of the profession for his efforts in their behalf in this direction. That Abbey should seriously attempt such a sacrilege is astounding.

PROFESSIONAL DOINGS.

—Sarah is going to do a bust of Longfellow.

—Salvini instead of the Passion—not a bad exchange.

—The Galley Slave has reached the English provinces.

—Schoolcraft and Coes are with the Gulick-Blaisdell minstrels.

—Salmi Morse is not likely to make much out of the Passion Play.

—Stella Belmont's Greek Fire Combination is reported as having disbanded.

—Henry Irving is to revive Coriolanus at the London Lyceum Theatre on a grand scale.

—When the Bernhardt sits down "she doesn't make any more shadow than a cord and tassel."

—Samuel Silberman, manager of the Germania theatre, Buffalo, has been missing since Dec

The World's Metropolis.

LONDON, NOV. 25, 1889.

Mr. Edwin Booth on Saturday last made his second appearance in England in the part of Richelieu, in Lord Lytton's play of that name. As already advised, Mr. Gooch and Mr. Booth, between them, have decided that no more representations than twelve shall be given of each one of Mr. Booth's prominent parts, a determination said to have been arrived at in view of the necessarily limited period of the season. As regards his Richelieu, a more magnificent piece of acting has seldom been seen in London. From the first entrance on the arm of the Capuchin Joseph to the final fall of the curtain the assumption is a masterpiece. In appearance Mr. Booth perfectly realized the idea of the great Cardinal, while the marvellous simulation of the tones of age, and that wonderful enough, are sustained with a truthfulness to nature and with an ease that evinces the most complete control over the vocal organs. The earlier scenes, in which the kinder parts of the Cardinal's nature are apparent in his tenderness to Julie, and again in his own appreciation of his grand satire when ordering Mauprat to the tapestry chamber, "where you will see the executioner!" are rendered with a subtle intensity that never permits one to lose sight of the fact that Richelieu was above all a statesman, full of the cares of the position, conscious and oppressed with the knowledge of his own ever present personal danger, yet glorying in his own mighty power for good or ill, and ever faithful in his love of France. Whatever may be his follies or his crimes, love of country and desire for his country's progress dictates them all—no matter who falls, so that France survive. In the scenes where the conspiracy against the Cardinal assumes actual shape—and especially in the ruse by which the attempted assassination is escaped—Mr. Booth brought his audience to a degree of satisfaction that can only be described as enthusiastic, while even this was surpassed by his treatment of the last act. Fallen from temporal power he yet retains that mightiest of weapons—the authority of the Church. It is in the scene where Baradas and the King's messengers again desire the attendance of Julie upon his Majesty, that the fallen Minister asserts his power. The outburst is magnificent—voice, gesture and the glare of outraged majesty combining in the action with which he turns upon the emissaries and dares them to fulfil their errand under pain of the curse of mighty Rome! This was followed by a hurricane of applause that lasted for nearly a minute, and that was continued throughout the remainder of the play. The entire impersonation is full of power and is marked by manifold touches of detail that are also absolute flashes of genius. It is a performance that if it were appreciated at its full value should hold the boards for as many months as it will days.

In support, not much assistance is accorded, although with one exception the cast is made up of names that are familiar enough in this kind of work. The exception referred to is Mr. Charles Cartwright, who undertakes the part of De Mauprat. This young actor has only recently come to the front—his playing of somewhat subordinate parts in the classical revivals by Mr. Creswick at the Surrey, having introduced him to metropolitan audiences. But he made so great an impression that Mr. Gooch, always entreprising, made haste to secure so very promising a young Roscius. The present result, however, has been disappointing—Mr. Cartwright entirely spoiling a sympathetic part by an amount of gabbling and an excess of demonstration, that is painful to behold. The fault, however, which is probably occasioned by a laudable desire to justify such swift promotion, is one that can be remedied if Mr. Cartwright will permit himself to be advised, and he should have before him a career of unusual brilliancy. As Baradas, Mr. T. Swinbourne deputizes for Mr. William Richmond, who became seriously indisposed a few hours before the opening. It is not fair, therefore, to criticise him too closely. The part of the King is entrusted to Mr. E. Leathes—as it was during Mr. Irving's playing of Richelieu—and he must be congratulated upon, at least, looking the weak-minded monarch to the life. Mr. John Ryder played Joseph, with the ponderous humor natural to Mr. Ryder, and Mr. William Young endeavored to represent Francis. He is a young man, and the part is an unthankful one—so better things may be expected of him. Mr. Charles repeated his Osric in Hamlet under the title of the Sieur de Beringhien, and Mr. Beverley having nothing to say as Gaston Duc d'Orleans, looked imposing instead, which was almost as satisfactory. Miss Gerard was not altogether excellent in the very sympathetic part of Julie. She lacks anything like force, and consequently does not excite much interest. But Miss Gerard, like the majority of the gentlemen engaged, is quite young, and no doubt will gain in intensity as she increases in experience.

The play was beautifully mounted, the scenery, necessarily new, being remarkably fine in every respect. It is the work of Mr. C. Brook (another young and a very promising artist), Mr. W. Hann, Mr. W. Greaves, and Mr. Bruce Smith. The costumes were elegant and appropriate, and the music scene apparently prepared for a long run.

The piece which has the honor of being actually the first played in the Princess Theatre is a little comedietta by Mr. H. A.

Jones, entitled An Old Master. The Criterion management has produced a new piece which turns out to be an adaptation from the German by Mr. James Albery, and to which he has added the absurdly inelegant title, Where's the Cat? which is vulgar as well as ridiculous. The plot, which is carelessly stupid, treats of a cat's skin which has been made into a money-bag and used as a receptacle for the savings of three young men, and of the various accidents that befall prior to the readjustment of differences and the division of the accumulated "stuffing." The piece is only remarkable as containing a large amount of very broadly suggestive dialogue. The characters are in the hands of the usual Criterion company, whose moral sensibilities if they ever had any, must be tolerably blunted by this time. Mr. Wyndham himself appears after a lengthened absence from the stage, and, of course, plays the principal part. Messrs. Standing, Hill, Becher, Tree and Goldens, Misses Eastlake, Baker, Burke, Bruce, and Mrs. John Wood are the other names included in the bill. The name of the adapter was judiciously kept a profound secret until the reception of the piece had proved its favorable acceptance—Mr. Albery being naturally a little nervous about publishing his name as parent of a new play until his recent escapade shall be more effectually forgotten. For the same reason he declined the usual call, Mr. Wyndham taking the compliment himself and explaining with many excuses Mr. Albery's delicacy in presuming to face an audience for the present.

Mr. G. W. Wills' emaculated Black Eyed Susan gives way next week to a new play adapted from the French of Octave Feuillet by Mr. C. F. Coghlan, entitled Good Fortune. Mr. and Mrs. Kendal, Miss L. Dietz, Mrs. Gaston Murray and Mr. John Clayton will appear in it.

Mr. W. J. Florence appeared at a Gaiety matinee last Saturday as Captain Cuttle, and provoked a series of criticisms in which he is variously rated at every degree from excellent to absurd. Miss Carrie Gilchrist distinguished herself above her fellows as Florence Dombey, while the rest of the sketches (not characters) were equally cared for.

Report hath it (and in this instance report should be well informed) that the present exponent of the Parson in The Danites, now in their last two weeks in England, eclipses in picturesque intensity all his predecessors. Mr. Charles Chappelle, the gentleman referred to, succeeds Mr. James Carden in the part, and has been engaged to accompany the party to America. Messrs. Louis Alldrich and W. E. Sheridan are advised to take front seats for the first performance.

W. C. T.

Gooff on Der Dramp.

SUMMER SIX.

Sharley, actors was a funny kind of beebles—a kind of dramp—Bohemian—or any ding dot you like. Von day dey'm Kings lying on der fad of der land, wearing burble and fine linen and endearing der friends right royally, und der next day running round mit der bosom all out of der baits, drying to hook on to some shnab to keeb body und soul togedder. Dey'm der mosd generous und big headed glass of beebie in der world—no madder—a big five-rotteraid axident—anything—all you got to done was say der vord und dey vill be dare if it dooks two or three of der legs—all bud der dunch moosicians. No sir-ree, der flude voodn'd go togedder mitoud der money was dere doo. You don't bleef id? Gid ub a benedict vonce und ask der dunchmons in der orchestra to blay for noding und dook notice how dey vill dry to got out of it. Day can't shpare der dime—"Misder Genslein musd got his seegars Tuesday, sure, und of dey blay dem don't vood be made." I peen dare und I know dem fellers poody vell—I got dem down fine like a allshibe. Yes, sir, actors was funny fellars, Sharley, und no misdoock. Some of dem was habby like der day was long—always looking ad der sunny side of life—nefer founding fauld—no madder of dot rams or shines. Of dey fall down in der mud dey vill got ub laughing und dank goodness dot dey didn't proke der necks und dey vill vent of vissing und vaid for der mud to dry und den prush id off. Der oders vill always vail on der two cend side, crowling und crumpling, und fall down in more sewers, cellars und dings dan dere was pores in a shlice of Schweitzer sheese. Und kiek? My, my, der air for a half of mile vill be done und foggy mit shvear vords.

Two actors died vonce und vent to Heafen. Von was a goot natured fellar always smiling und always mitoud a cend, und der oder was always kicking und always midoud a cend doo. Ven dey got to Heafen der shmar showed der kieber der golden shjroeds und dings und vent nearly vild mit jif offer dem. Der kieber found fauld mit dem und eryding—said der bafement was "shneid," dot id was made in Attleborough or some oder d—von night shdand und he "good brofe id doo, of Olt Bill Jones was alive." Der next morning dey botd vent to der box-office—der shmar danked dem for eryding, und der kieber complained dot his halo didn't fid him und der gloud he had to sot on vas damp und gafe him roomadicism. "Und shdill ve vonder ad grime."

Dot shdoud man dot just said "Ah!" mit der voice like young dunder was Sharles Backus, der Abollo Bellevueeder of Francisco Minsdel renowned. He is a dragedian of der comic bersuasion, und he always keeps his moud shud ven der curdain vos coming

down. Sharley made his first abbearence in Cleveland as a vite face performer und made a hit. He drifted in to der nigger singing beesness nadural, like a young duck going to der vater, midjis now doo vell fixed to dink of leading id. He is rich—made id all mit his moud und voice—and is got more leedle olt gofermend bonds on der ice as any oder minstrel performer in der world. Vet days he amouses himself cuddling off coupons. Sharley is von of der brobriedors of der Fran Saneisco Minstrels und he's got a gold mine. Big houses ety night, und "No seeds only," der sign in frond of der door. He's a goot fellar, und many a goot ding dot nobody knows of und nefer wll knew from him is peen done by Sharley Backus. Led him alone, Sharley, he's all right, und vill come back in dime for der lunkleperries.

Dot nead, naddy gent dalking mit Sharley Thern was Jimmy O'Neill, und a shblendid fellar he was doo. Jimmy made his first effort as a Uddily ad der Nashington Dender in Cincinnati. He was dere some dime, und "Vent West, young man," blaying in St. Louis; he den come East und blayed in New York von season und got on der cars und got off ad Chicago. He remained dere quite some dime, und was engaged by der Union Square beebie. He shdand here long enuff to make a bair of hits und den meandered to California vere he was a grand successful success. He played der brineibal hart in der Bassion Blay, und was engaged to do der same ding here but buplic obinion was so wery shdrong againsd id, dot Mr. Abbey was obliged to dook id off before id vas pud on. Jimmy was much disabbindeed of course, bud "Vat can't be gured musd be endured," und he sails along in der efen denor of his vay all der samey. He is von of our besd actors, a dorough gentleman und der wery bersonification of eryding dot vas goot und amiable. He is got lots of admirers East und West, Nord und Soud, und ery von dot knows him vill dell von Jimmy O'Neill vas "Dis side ab mit care."

Sharley, dotkind more dan vonce on a vile und sometimes twice on a vile dot I say anyding harsh about any von, bud heve comes von of der lighdsd vaised no accounds dot polludes der shquare mit his bresence. Dis fellar coming dis vay vas vat is Known in dis biesness as a droudle breeder—a fellow dot so soon dat he hears of anyding dot vill made any von feel bad, or uncomfortable, dooks delight in running all offer to wendilade it. Yes sir dis duck dot vas as mean und condemnible as his rebulsive und ill looking dond do anyding bud made oder beebie miseraple und dots a vonder to me dot someone and barded his har mit a glup or a shord brace long before dis. Of all der barasides dot grand round here Summer or Vinter, Spring or Fall, dis abology for a man vas der meaneed. His brineibal dexl vas women und dere isied a women in der profosion dis ding hasind said something bad about. He is vell known Sharley, und dere was many a actor round here dot vood consider id a bleasure to vent mitand shleeb for two or three nights for der briffle of keeping dis lofer all round der Shquare. Dis fellar, White may be cunning und all dot bud he bedder vent shlow for a leedle vile or someone vill call him to oder.

Here vas a verry dony feller—Dony by name, und dony by nature. Dis was Dony Hart of der Deadre Comique und he vas a right goot feller doo any und ery vay you dook him. He is der jewnior bardner of der firm of Harngan und Hart und ery ivon in New York from der Baddery to Shboudin Duyvil Rifer knows his name so vell like he does himself. Dony und his bardner Ed Harngan bafe vorked for ery dollar und ery bid of success dey bafe got und dey bafe come oud mit flying colors. Dey dook der Comique ven id vent a begging und mit hard knocks, close abblcashim, dalent und prains made id vat id und are now on der high road to broseridy. Und of two goot, indudrious, bainsdaking, dalented performers desser success von of der names vas Dony Hart und der oder vas Ed Harngan. Always der same, airly or lader, cold vedder or varm no madder of der day vas rainy or sunshiney meed Dony Hart und a bleasand shmile und a cordial Good morning or Good efening vas der first ding you hear. Yes sir-ree, Sharley Dony Hart vas a first rade teller und der longer you linger in his wicindy der bedder you vill be und dots vats der madder for sure.

The Musical Herald, published at Boston, is a welcome visitor, and should be in the hands of all who desire to have an intelligent acquaintance with what is new in the world of music. In the December issue there are two vocal and two piano pieces of merit. "Constancy" is a sweet song, words by H. B. Farnie, music by Gounod; also a new song by Anton Dvorak, a composer known principally by his Slavonic dances entitled, "The Stars Above." The articles on Musical Humbugs and Dramatic Singing are worth reading. The managing Editor of the Herald is E. Tourjee.

The programme for the next Brooklyn Philharmonic concert is as follows: Ode on Saint Cecilia's Day for soprano, tenor, chorus and orchestra, Handel; Symphony No. 3, E flat, opus 97, Schumann; Finale, act 1, Siegfried (vocal part by Mr. W. C. Tower), Wagner; Symphonic Poem, Orpheus, Liszt, and the Dervish Chorus, Turkish March and March and Chorus from the Ruins of Athens, Beethoven.

Julian Francisco, the young tenor, has been compelled to withdraw for the present from the Strakosch-Hell's Opera company.

FROM THE OTHER SIDE.

Wagner's The Ring of the Nibelungs is to be given at the Victoria Theatre, Berlin, in May next.

Mme. Miolan-Carvalho is giving concerts in the French provinces in company with Sivori, Janel and Delasarte.

Mr. Southern, is slowly recovering from his recent severe illness, but his physicians say it will be a considerable time before he regains his accustomed vigor.

In the current number of the Musikalisches Wochenblatt, Rubinstein's new opera, Der Dämon, is severely criticised as undramatic, ineffective and tedious.

A new ballet in two acts, entitled La Korrigane, was produced at the Paris Opera with great success. The music is by M. Vidal, organist at St. Sulpice, the scenario by Francois Coppee.

It is stated that Gounod was offered 10,000 marks (\$22,500) to conduct two performances of his own music at Berlin, but that he declined on the ground that the rehearsals of his Tribut de Zamora render it impossible for him to leave Paris.

Blanche Davenport met with marked success in Naples, where she has appeared in Traviata, and where she is to sing in Mignon, I Puritani and Carmen. Later in the season she will sing at La Scala, in Milan, at Barcelona.

F. H. Cowan is giving a series of orchestral concerts at St. James's Hall, London, in which he is seeking to make English music a special feature. He has published an appeal to English musicians, asking them to send in new compositions for approval.

Madame Giovanni Zaccari, a new dramatic prima donna, has met with decided favor in London. Her performance in Lucrezia Borgia is kindly spoken of, on the whole, and it seems likely that she will restore to the stage several operas which have not been heard in the English metropolis since the death of Mlle. Titiens.

A performance for the benefit for the family of Charles Harcourt, who was fatally injured recently in an accident on the Drury Lane stage, was given at the Drury Lane Theatre Dec. 6. It netted over £1,700. In many instances three guineas were paid for a stall. Irving, Toole, Modjeska, the Kendalls, Anson, the Bancrofts, Clarke and Florence appeared.

A remarkable outburst against Richard Wagner occurred recently in Paris at a popular concert, when a part of the audience called for a repetition of the introduction to Lohengrin. Amid the hooting such epithets as "Prussian," "canaille" and "spy" were heard, and a young man who stood upon his chair shouted "No encore for the man who insulted France." M. Rochefort in his paper defended Wagner as a man who had no fatherland and who must be judged as a composer and dramatist.

It seems likely that the contemplation of a statue to Rouget de L'Isle, the composer and author of La Marseillaise, may lead to the production of a hitherto unpublished work by Meyerbeer. It appears that Meyerbeer's enthusiastic admiration for the Marseillaise prompted him to dovetail it into some incidental music which he volunteered to write for a drama entitled La Jeunesse de Goethe. The "situation" to which Meyerbeer supplied an orchestral accessory said to be of great beauty and musical merit, is the following: Goethe is standing by the window of his study, plunged in thought. The subject of his reverie is France; the leading incidents of the great Revolution pass in review before his mind's eye. Suddenly, moved by poetical inspiration, he breaks out into declamatory verse; and, while he is giving utterance to "thoughts that breathe and words that burn," the orchestra, at first pianissimo and gradually developing its forces to their maximum of power, play a descriptive fantasia, in which are embodied the Republican melodies Le Chant du Depart, and La Marseillaise—Rouget de L'Isle's composition being most ingeniously made to predominate over, and, as it were, to absorb into itself, the other two hymns. It is hoped that this work will be given at the unveiling of De L'Isle's statue.

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Sermons From Shakespeare.

NO. I.—MEMORY.

"When Duncan is asleep
(Where to the rather shall his day's hard
journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only."

—MACBETH, Act I., Scene VII.

The latter portion of the above we will take as our text. "Memory the warder of the brain, shall be a fume and the receipt of reason a limbeck only." How few persons outside of the dramatic profession read Shakespeare, or if they read, do so intelligently. Yet every sentence is so replete with meaning, so unlike other writings in its complete adaptation to all human need, and lastly so susceptible to interpretation in the most simple form of words. Shakespeare means usually, a magnificent volume, gorgeous in gold, silver and blue dress, or sombre in calf, morocco or Russia leather, placed in high state upon the topmost shelf of the family book case, to be taken down only at long intervals, at all other times allowed to hold its own grand and solitary court among its lesser rivals. We do not allude, of course, to the lawyer, the minister, the physician or the man of letters, to whom the great bard is a rich encyclopedia of maxims, often of the greatest assistance in his or her several callings. But to the average young man or woman having fair education and ability, Shakespeare, alas! is a sealed book after they have crossed the school room for the last time.

We venture the assertion that our text, one only selected at random from the many, would not at once strike the casual reader with its hidden meanings. Memory! That intangible factor of the mind, is here described as the warder, or keeper of the brain. Immediately a panorama presents itself of scenes where the functions of a warder are essential. A castle, a fort, a fortress, or even a portion of an army such as a regiment where the sentinel is but another name for a guard, or keeper of the outpost, and so on to infinity. Hence, the subtle definition of memory, as a guard or keeper of the treasures of the brain, becomes apparent.

It avails little to the student to acquire knowledge unless he can summon to his aid a well disciplined memory, and although the blunting of memory, is here alluded to merely as the result of wine drinking, the train of thought turns naturally in the direction of memory as a powerful agent of the intellect. "Shall be a fume," vapor, or smoke, and "the receipt," or receptacle or receiver of "reason a limbeck only," or, to freely interpret, limbeck, a still, chemically used in the distillation of liquids before the modern vessel for that purpose was invented.

In our interpretation of the text, therefore, it reads as follows. The keeper of the brain becomes a vapor and the receptacle of reason a still only. The number of facts bearing upon distillation suggested by this reading is evident alike to chemist and student. What conclusions occur upon this analysis of the text? Two of importance shape themselves instantly. First, that indulgence in spirituous liquors destroy the acute faculty of the memory and intellect, and were this a sermon on temperance alone, the subject would here be dismissed; but following this moral truism, there dawns upon the reflecting mind another as great conclusion. That memory, being so potent so indispensable yet so positively indispensable, must needs be cultivated to its fullest extent.

It is to well known a fact, to admit of doubt that mathematics disciplines the memory to an unlimited degree. Yet this alone is not all requisite. The learning of long parts by the actor in days when a blank verse part had to be committed between "sun and sun" enabled him to learn each new part with greater facility, and it was rare indeed that an actor stumbled over a forgotten sentence. At the present day, the "warder" of the actors brain is in danger of becoming chloroformed by disuse. It then behooves actor as well as student to stimulate this warder by conscientious labor.

We speak of the acquiring of abstruse facts, dates, events, as a "trick" of the memory. If this be true, what a clever trick to acquire. This "trick" is practically illustrated in an interesting article in *Scribner* for November, entitled "The Secret of Second Sight," by an ex-conjuror, Henry Hatton. Without entering upon a discussion as to how much of this article may be simply a mild sarcasm, to be classed with the assertion once made by a small chemist in a Western village, that he "made his cognate from the same formula used in manufacturing the world renowned Farina cologne"—a secret which puzzled chemical experts throughout the United States—yet meaning doubtless, that he believed he had approached a good imitation of the Farina sweet water.

Now, the magazine article in question has much to recommend it to the thinker. And while so called "second sight" is perhaps a union of mesmerism and an arbitrary system of facts, this clever essay proves beyond a doubt the practical value of memory as to fixed facts in regard to letters, figures, and systematic arrangement of articles to be described by the temporarily blind seer. And whether or no this constitutes the sole stock in trade of the conjuror, it is an active helper to his art, or trick if you will; and to carry out the parallel as to the exploits of the village chemist, a fair imitation of conjuring could be obtained by carefully studying the formula laid down by an "ex-conjuror."

To us the purport of the exposition in question, is a practical illustration of the benefits of general memorizing, according to the intellectual faculties.

What nobler exercise of our memories than that of a studious reading of Shakespeare, with dictionary at hand and note book, to be read to jot down our reflections after study. In this way, even if no other is pursued, the

good results of an hour's daily study will soon be experienced, and enable us to avoid the dreadful alternative of making "the receipt of reason a limbeck only."

ANNIE WAKEMAN.

A Terrible Tale.

BY W. ELLIOTT BARNES.

Last Summer, down beside the sea,
A terrible tale was related to me—
A tale of a ghost who, every night,
Came out of his grave all clothed in white
To haunt a poor, unhappy wretch.
But why my imagination stretch?
Better far the plan will be
To tell you the tale as 'twas told to me.

We sat on the bench, my friend and I,
Lazily scanning the Summer sky.
When by some chance, in a casual way,
He asked, "How comes on the 'Play'?"
I replied I was working on it, yes,
And striving hard to make it a success.
Quickly he answered, "Persevere,
Be not discouraged, even if 'tis queer."
It must accomplish some good end;
I'll tell you a story if you'll attend.

"A story I heard long years ago,
With a moral attached, which goes to show
That however bad a play may be,
It will accomplish something. See,
The waves are reaching to our feet.
Let's seek a higher, dryer seat.
So now for your encouragement I tell
This tale. See that you listen well.

"In ancient times there lived," thus he began,
"(It matters little when, or who the man),
A poor, unlucky blameless host
Who every night was troubled by a Ghost.
He had applied to conjurers in vain.
Each morn 'twould leave, each night return
again.

"E'en parsons had no power to banish,
Or cause this hated spirit to vanish.
"Long did the good man fast and pray,
Still the dread ghost refused to stay away
"E'en for one night.
Though every trick and artifice he tried
From the foul fiend it was impossible to hide
Till broad daylight.

"One night, not much inclined to rest,
By fear most grievously oppressed,
Our host full of he paced the room,
Then recollected that below it
There was the lodging of a poet
Who might disperse the horrid gloom.

"The poet's company entreated,
He straightway came, and, being seated,
Produced a tragedy in verse
Which had at least this much of merit,
That it defied all who might hear it
To think or say they'd ever heard worse.

"At twelve precisely came the ghost,
But visible to none except our host,
And seemed to listen with attentive ear;
But scarce half an act had the poet read
When, shaking terribly its monstrous head,
It quickly vanished and the coast was clear.

"Ah!" cried the host, exulting as he passed,
"I've found a way to lay you, then, at last;
You do not like the tragedy, I guess.
The poet certainly shall come to-morrow,
Or, if he can't, his tragedy I'll borrow.
For that, I know, 's the cause of your distress."

"Next night, however, when the ghost appeared,
Its sallow face expressed how much it feared.
The bell was rung, the servant loudly called,
But for a while he loudly called in vain;
He almost rent his leathern lungs in twain,
And to his servant loudly bawled:

"Here, John, you numbskull, run with all
your might
And tell the poet who supped here last night
To send his tragedy, "The Crazy Queen."
The ghost no sooner heard this dreadful
speech
Than straight it vanished with a horrid
screach,
And never in that place again was seen."

My friend stopped short. "That's all," he said,
As we both arose from our sandy bed
Looking quite serious; though all the while
Around his mouth there played a smile.
And as we slowly strolled toward our cottage
To get our midday mess of pottage
I muttered to myself, "The world may sneer
and talk,
But 'tis not every play could cause the 'ghost
to walk."

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"The Orthoepist" is the title of a most useful little handbook by Alfred Ayres, a teacher of elocution in this city, and a recognized authority upon matters of pronunciation. It is published in small form by the Appleton's; is handsomely bound in brown and gold, and the typography is excellent. The book, as its title implies, is a pronouncing manual, containing 3,500 words, including the names of a number of foreign authors, artists, etc., which are often mispronounced. In his preface, which is modestly worded, Mr. Ayres states that the book has been prepared for the use and guidance of those who desire to have their pronunciation of the English language conform to the best and most approved usage. This desire, as he says, "has always been esteemed a worthy ambition, and will continue to be so esteemed as long as the manner in which one speaks his mother tongue is looked upon as showing more clearly than any other one thing what his culture is, and what his associations are and have been."

Mr. Ayres divides the vowels and variable consonants into a system which is not particularly original, but which is comprehensive, clear and correct. By the Key, which is printed in the beginning of the book, the reader is enabled to determine at a glance the proper distinction of sound given to certain letters found in *The Orthoepist*. The conception of the vowel sounds in ordinary speaking is probably the greatest evil to which we are subject, inasmuch as people of culture, as well as orators, actors and public speakers generally are apt to fall into it. Mr. Ayres very properly aims to impress the pure pronunciation of these upon the minds of those who use his book. He touches upon one or two points that have, we believe, never received much attention or discussion, viz.: the slurring of the prepositions when emphasized and the sounds of the vowels, notably *o*, when standing under what he terms "a rhythmical accent." His deduc-

tions in the former case are undoubtedly correct, but so far as the latter is concerned the best authorities we have at hand—those who make an especial study and practice of the little delicate points of the language—do not uphold him. The *o*, in the final syllable, for instance, in such words as *matri-mony*, *migratory*, *derogatory*, etc., according to Mr. Ayres, should be long. But the dictionaries and our best speakers differ from him as to this. It is true, as he says, that we should take as little as possible from whatever of sonority the language naturally has, but custom, usage, and example should not be sacrificed on the score of sonority alone. Many mispronounced words are illustrated in *The Orthoepist*, and their proper form given. We unhesitatingly commend it to the profession, who will find in its pages an admirable aid and a reliable arbiter on disputed pronunciation. It is for sale by all the leading booksellers.

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THE FAVORITES.

[Brooklyn Daily Times, Dec. 7.]

NOVELTY THEATRE.

Great were the attractions last evening at the Novelty. The Favorites led in their deli-
cious and charming Catherine Lewis, proving
their claim to the possession of the enviable
title conferred on them. Seymour's roman-
tic drama, *Long Branch*, or, *Seaside Summer
Scenes*, was that sheltered nook of the
watery waste where it pleased the gay troupe
to disport themselves, and they did it with a
rollicking freedom and careless grace that
captivated the audience, evoking the ready
laugh from curtain rise to fall. Miss Lewis,
who appeared as Electra Bracegirdle, has
many rare accomplishments to win and re-
tain popular favor, which her personal
graces even only the more firmly to rivet.
Her style of acting is of the liveliest. She
is never at rest for a second, and in the
numerous songs she sung, and in the duets and
trios, in which she participated, there is a
bird like warble in her fine voice that ir-
resistibly carries with it the sympathies of all.
Of course, she was the star of the evening,
and as the inheritrix of \$5,000,000, which
she scattered about with a refreshing lav-
ishness only to be found in the Board of
Brokers, her exuberant profusion seemed
to realize the wonders of the Arabian Nights,
and to beat Monte Cristo on his own ground.
Miss Susie Parker, as Miss Angie Leone,
gave her excellent support, her gush and
activity rendering her a very prominent
character. Her romantic secret was one of
the telling points of the play. Tesse, the
companion of Electra, had a fitting representa-
tion in Miss Lillie West, and as Archimedes
Bannon, Mr. Moses Fiske carried burlesque
to the very acme of extravagance. His
escapades were intensely funny, and the
genuine humor of his vocalization elicited
unrestrained tributes of applause. Murray
Woods, who also sings well, made a good
Manager Straygosh, and Mr. Charles Lang
managed to stagger along with infinite art
to himself under the somewhat burdensome
honors of his histrionic name, Julian Geyer
Hawthornwater, Joseph Spuntout (James
Stunges) helped efficiently to "work the
oracle," and the sad dilemma of his son,
Cyrus Peele, whose clothes were abstracted
while he was bathing, by a mischievous
Fibbertygibbet, woke peals of merriment.
Tom that is Fibbertygibbet received embodi-
ment in the small person of Master Beemer,
while The Little Sister, was rendered with
piquant grace by Lillie Roschad, whose
songs and beautiful dances elicited repeated
encores. The solos of Miss Lewis and Mr.
Fiske had also, perforce, to be repeated,
and the Company as well as the managers
must have been gratified at warm reception
with which they received. The public will
miss a rare treat if they allow the opportunity
of witnessing this unique performance to
pass unimproved. The scenery is fine
that of the beach at Long Branch especially,
so, Miss Emily Rigg will appear next week
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have united in sending the following letter
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greater ease, pleasure, and satisfaction in any
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superbly appointed temple of music and the
drama. Its acoustic properties are simply
perfect, which enables a singer to be heard
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without undue strain upon the voice—a fact
which the public as well as the artists cannot
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somerly furnished or more thoroughly home-
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those provided for us in your superb establish-
ment. In short, we cannot too strongly ex-
press our admiration of your new opera house
and our appreciation of the treatment we have
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W. T. Carleton, Henry Mapleson,
Autherq. Byron, Lizzie Anandale,
Henry Peakes, George A. Conly,
S. Behrens, James G. Peakes,
and others.
To G. K. Goodwin, Esq., manager, and J. Fred
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It is a play of to-day, the scene of which is laid in that fashionable watering place known as Long Branch, and the time is that interesting period in the year, summer, when mankind vies with ice in melting. It is brimming over with every imaginable conceit that can be twisted into something amusing and pleasing. The dialogue is easy and sparkling; the songs, dances, specialties, delightful; the jokes and hits new and fresh, and the whole thing abounds in comic and funny situations. In addition to that most charming of prima donna comedienne, Miss Catherine Lewis, there is an excellent support, the whole company being known and copyrighted as "The Favorites" for a treat of mirth, music and melody, this is a splendid chance, and every one should avail themselves of it.—BALTIMORE NEWS.

FORD'S GRAND OPERA HOUSE.

Miss Catherine Lewis, who scored such a decided success in New York as the Royal Middy, made her appearance at Ford's Grand Opera House last evening in a new comedy-drama, entitled "Long Branch." The play has been announced in a flattering manner, and this fact, coupled with the reputation of Miss Lewis, drew a large audience. The scene is laid at Long Branch, the action consisting for the most part of songs, dances and specialties, which were roundly applauded. Miss Lewis labored under two disadvantages; first, a lack of thorough rehearsals; second, her first appearance in the role, that of Miss Electra Bracegirdle, but Miss Lewis was very cordially received. She acted with characteristic grace and abandon and sang her songs expressively.—BALTIMORE GAZETTE.

FORD'S OPERA HOUSE.

A musical and farcical piece entitled "Long Branch," which depicts life at a fashionable watering place, was given here last night, the chief attraction being Miss Catherine Lewis, a very accomplished vocalist and an excellent comedienne. The company she brings with her includes some good material, and the piece, which is after the style of those light and airy trifles that have recently hit the popular taste, strongly abounds in amusing situations, witty dialogue and sparkling music.—BALTIMORE SUN.

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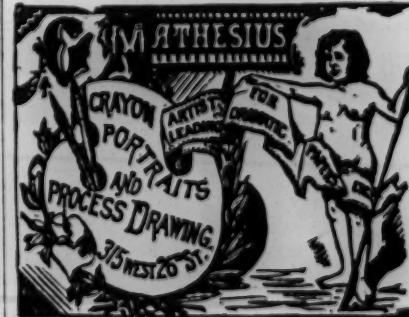
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DEAR SIR: In reply to your inquiry concerning the health of Miss SARA VON LEEB, I state most emphatically that she must give up all idea of filling any professional engagement for the present. She is now seriously ill in consequence of having commenced work after her recent illness one month earlier than I advised.

Sincerely yours,
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